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THE R·C·M MAGAZINE

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AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC
AND OFFICIAL ORGAN OF THE R·C·M UNION



"The Letter killeth, but the Spirit giveth Life"

VOLUME XXXIV. No. 3

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THE R.C.M MAGAZINE

VOLUME XXXIV

No. 3

EDITORIAL

WHEN the R.C.M. MAGAZINE was started in 1904, its founders believed it to be the first music students' magazine in the Empire, and the Editor, Mr. Aitken Crawshaw, ended his editorial with these words: "Unity is strength. Let us unite. Our Magazine is a first step towards this great goal, and its covers hold the end of a line which may become a mighty bond to draw together the units of the Royal College of Music throughout the world."

It is a long time since that first number, but the MAGAZINE has survived. It has appeared regularly, even through the Great War, and successive Editors and Committees have worked to make it "the first magazine of its kind" in the best sense of the term. It has always been fortunate in having a circle of most distinguished contributors to call upon, such as any editor in the world might covet. On its "news" side it started with some features so well-planned that they continue still, and as a record of the College life it has grown steadily in importance. To our successive Directors it owes an especial debt. Sir Hubert Parry gave the MAGAZINE his benediction to exist, bestowed on it the motto and his own wonderful addresses. Sir Hugh Allen, at home and on his travels throughout the Empire, steadily supported the MAGAZINE and promoted its interests, recognising it as a living link between the College and Collegians all over the globe.

Now, on the inspiration of Dr. George Dyson and substantially aided by him, it is hoped to make the MAGAZINE a complete record of the College life, and to include in it also, information of forthcoming College fixtures. It has therefore changed its date of publication from near the end to near the beginning of term.

To accomplish this has required the co-operation of a large number of people. They include the Director, the contributors, the College Staff, our admirable printer, Mr. Milner, Mr. Manning (who addresses the envelopes) and our devoted Hon. Secretaries. The Editor would like to record the thanks that are their due.

The MAGAZINE goes to press at a moment when world affairs have assumed a threatening urgency. We issue it in the belief that this is the time to strengthen the links between College and Collegians, not to slacken them. So we go forward encouraged more than a little by the recollection of Sir Francis Drake's famous game of bowls and still more by his creed that "There must be a beginning of any great matter, but the continuing unto the end until it be thoroughly finished yields the true glory."

THE DIRECTOR'S ADDRESS

SEPTEMBER, 1938

I must first pay the tribute of a few words to the memory of three very distinguished musicians, connected with the College, who have died since last we met. Sir Landon Ronald was a student here, and throughout the fine career which he afterwards achieved he never failed to recall the training and the friends he found in this College. Composer, Conductor, Principal of a large School, a Fellow of this College and a member of innumerable committees devoted to the welfare of music and musicians, in all these many spheres his was a very able and a very active part, and none of us who knew him will forget his unfailing wisdom, his kindness and his humour.

To most of you Mr. Walter Ford was hardly known, but he was for long years a most gifted singer, an inspiring teacher and a very sympathetic friend to us all. There was in him a true culture of mind, combined with a most generous and quiet charm of manner, which marked him in any society as one of its choicest spirits. He was a singer who seemed to be, as all singers should, a poet in essence, weaving the beauties of sound into the beauties of thought and language. He has left that most fragrant memory in the hearts of all his pupils and friends.

Of Mr. Barton it is not easy to speak. He is still so near to us. He died in harness. A serious illness was followed by what appeared to be a new lease of life, and then, when he was just getting into his stride again, the sudden call came and he is gone. When I came here nearly forty years ago, Mr. Barton was already very much in demand as a young professor. He had been a Scholar here and he had also absorbed the best traditions of the continent. His recitals were models of choice, of execution, and of interpretation. He gradually became one of the outstanding teachers of our time, and no man brought more or gave more to this place. Year after year much of our best talent passed through his hands. Year after year these pupils went out into the profession so equipped that they found high places in the world of music. There is no corner of the English globe where you will not find Mr. Barton's pupils, each carrying the talent and the traditions that he so finely nursed. It is by lives such as his that our College is made. We can only hope that his example may remain our guide. Our deepest sympathy goes out to Mrs. Barton, a famous pupil here, and a great singer, whose professional career was for many years a companion to his, and whose affection and understanding flowed into all his work and over all his pupils and friends.

During the last few days I have felt that I might perhaps say something in this address about our present national anxieties. It will be twenty years this term since the War of 1914 - 1918 came to an end. Those of us who lived through that period are permanently marked by it. And whatever may be your views of the issues that confront us to-day I would ask you to remember that there is no

responsible statesman in Europe who has not experienced at first hand the slaughter and devastation of war. It is impossible to believe that these men, whatever their political complexion, would lightly give rein to that insane waste and fury which war inevitably brings.

There are just two things I should like to say on this subject. The first is that neither war nor peace are simple issues. They are both, in essence, states of the mind and heart. A man can be a soldier by profession and yet have neither bitterness nor hatred in his heart. There are names inscribed in our entrance hall, young men who fought twenty years ago, not because they hated their enemies, but because they could not desert their friends. I talked to one of them only a very short time before he was killed. He was an artist, a peace-lover, a mind quite untarnished, who yet kept his soldier's course. He could not stand aside and let others face danger in his stead. There were a great many such men of peace in the trenches in France.

And peace too is a state of the soul. There are men who profess peace and yet seem totally incapable of it, who cannot admit an honest difference of opinion, who cannot see any worthy motive outside their own class or clan. What one man calls peace may be to another stagnation, or indifference, or even permanent injustice. None of these problems are simple, and the most we can any of us do is to keep our minds broad in understanding, our hearts open and unembittered. Few of us can know all the facts. Few of us could bear the responsibility of events. Let us at least give room for genuine and deep concern to those who have to think and act for us, on the nation's behalf.

Our own immediate duties are clear enough. In so far and for so long as our civilisation allows us to devote ourselves to our art, that is our sphere. Let us make the most of it. If other tasks should come to us, then we shall do them too, I trust, as well as we can. I am not a pessimist, even in foreign affairs. Twenty-four years ago it seemed as though everything we loved best had come to an end. You in this Hall to-day, with your youth, your talents and your enthusiasm, prove how wrong we were. The future is always uncertain. But though it may sometimes come short of our hopes, it is usually far better than our fears. Your business is to fit yourselves for a high profession, a profession which demands ever more and more concentration and talent. This College is here to help you, and we ask you to make the most you can of your opportunities.

And now a word or two about internal matters. We have lately been giving a good deal of thought to the curriculum, and in this coming year we propose to make certain experiments in the direction of widening your choice of studies. There are certain specifically musical activities, like sight-reading, accompanying, vocal and instrumental ensemble, and the like, which I should like to see expanded so as to be available for many more students than they are now. There are also a good many subjects which are only

on the fringe of music, but which yet may be of great indirect value to you. Diction, gesture, elementary stage-craft, folk-dancing, ballet, modern languages, are of this latter type. Though you may never have to do more than walk on to a platform, you may as well learn to walk on properly. And though your longest public speech may be a vote of thanks, you may as well learn to speak readily and clearly. Dancing will keep you fit. Languages will furnish your mind.

We have arranged to reduce the fees for a good many extras of this kind, and I hope you will take advantage of them. The Office will give you the details.

Ultimately I want to do more than this, particularly for those students whose general musicianship has reached the proper stage. In order to fix and keep this required standard of musicianship there will be the complete paper-work examination this Christmas, and thereafter at the end of every term. One of the objects of this examination will be to discover which students are ready for special work of other kinds, ensemble, coaching, extemporising, opera, conducting, or any of the classes I have already mentioned. When students have reached a particular standard in their paper work, we propose to give them the option of doing other things instead, if they wish to do so, and if their principle professors are prepared to recommend them. I will not go further into the details now. The system will develop itself gradually. I want you just to remember these two things. First, that certain extra classes are now available at a small extra fee, and secondly, that some of the additional studies we hope to give you will depend in the first place on the standard of your paper work.

You will all be interested to know the gifts of new chairs for this Hall have now reached a substantial number, and I hope to instal a block of at least 200 within a few weeks.

My last word to-day is to welcome the large number of new students into our community. I hope they will quickly find their way about and learn our ways. I wish them happy and profitable studies and consistent progress. And if any of them, or indeed any of you all, have problems or difficulties, remember that we, the officers of the College, are here to give you all the help we can.

THE R.C.M. UNION

THE two chief items of interest in the Summer Term, the Annual Party and the Presentation to Sir Hugh Allen on his retirement as Director of the College, were combined in a joint occasion.

In the hope that by avoiding the period of the Associated Board examinations more Professors could be present at the "At Home," an earlier date than usual was chosen, namely 9th June. Considerably more tickets were issued, but at the last moment there were about 100 absentees and our gathering numbered the same as last year, i.e., 525.

Once again the Concert Hall was gaily decked with flowers, this time through the generosity of our good friend, Lady Palmer. In the short time at our disposal, it proved impossible to arrange the music suggested by the Committee and in place of it, some beautiful songs were sung by Miss Grace Bodey whose fine voice delighted everyone, while Mr. Edwin Benbow gave an unusual group of piano solos, including two short works of his own, dedicated respectively to Dr. Dyson and Sir Hugh Allen.

After the adjournment to the Parry Theatre for refreshments and strawberries, the remainder of the evening was taken up by the Presentation to Sir Hugh. This took the form of a pair of binoculars and a cheque for £200, subscribed to by friends, students and ex-students from all over the world — from South Africa, Canada, India, Bermuda and far off Australia and in many cases the money was accompanied by the most glowing letters of admiration and affection for the recipient.

The subscribers also included numerous Junior Exhibitioners of whom four were present at the party. Dr. Dyson in his witty and clever speech, and Sir Hugh, in his delightful reply, held their listeners spell-bound with interest. Our very grateful thanks are due to everyone who helped to make the evening so successful.

PHYLLIS CAREY FOSTER,
Hon. Secretary.

THE UNION "AT HOME"

By BERNARD SHORE

PAST "At Homes" are remembered by certain features that have impressed themselves on the memory. One year, it may be that a particularly favourite artist delighted us; another time we still recall with a chuckle an outstanding "Second Part"; then, there was that terrific evening when summer really blessed us—and the ices ran out (or possibly, it just happened that on a certain "At Home" we wore that perfectly marvellous frock for the first time — and he proposed next day).

The "At Home" on 9th June, 1938, will ever be a landmark because the Union there and then was privileged to witness its beloved Director, Sir Hugh Allen, hand over the entire College—lock, stock and barrel organs, to Dr. George Dyson, in exchange for a pair of good field-glasses.

It was a brilliant idea of the Committee to forego the usual burlesque in the Second Part of the programme and to ask the new Director to take charge himself. It is not fair to anyone to have to compete with Dr. Dyson, when he puts on his cap of delicious wit.

Before the two Directors took the stage, a most attractive programme was provided by Miss Grace Bodey, who gave us a

delightful rendering of the following songs, accompanied by Mr. Frederick Allt:

- | | | | | | |
|---------------------|-----|-----|-----|-----|----------|
| (a) Armida's Garden | ... | ... | ... | ... | Parry |
| (b) The Fairy Lough | } | ... | ... | ... | Stanford |
| (c) Did you ever? | | | | | |

To Mr. Edwin Benbow fell the happy idea of composing character sketches as tributes to the two stars. It says much for his versatility that he rose splendidly to the occasion, both in his extremely witty inventions and delightful performance of them. He also gave us a splendid account of some pieces by older composers, his whole group standing thus:—

- | | | | | |
|---------------------------------------------------|-----|-----|-----|--------------|
| (a) Sonata in C major | ... | ... | ... | Scarlatti |
| Prelude, Op. 12, No. 7 | ... | ... | ... | Prokofieff |
| (b) Prelude in C minor (for Sir Hugh Allen) | } | ... | ... | Edwin Benbow |
| Two-part Invention on G.D. (for Dr. George Dyson) | | | | |

After this well-arranged programme, the usual interval for refreshment was announced and we swarmed in the Parry Theatre and garden, some of us finding another spot as well—a well-stocked table in the Professors' Room.

The refreshments were as good as ever and it was a pity that the weather couldn't take the hint as well.

To see Mrs. Flowers looking just as young as when we knew her as students a good many years ago, is a great tribute to her happy College life—and she seems to remember every face with its name.

Having seen many old friends, and never so many before, we climbed upstairs again and eagerly sought the best seats for the great attraction of the evening.

Dr. Dyson and Sir Hugh Allen then mounted the platform, the former with a dangerous twinkle in his eye, and the latter, overcast in thought, and bitterly resentful of being made to supply the "comic relief" of the evening! It was a joy to see the two personalities together, as widely different as two men could ever be.

Dr. Dyson then proceeded to do what he liked with his audience.

It would be quite impossible to give any coherent account of his speech, as it was the superb way it was delivered that kept us all in continual laughter, as much as his various allusions to his past dealings and experiences with Sir Hugh. The gist of it dealt with the difficulties the Committee had to face, in the matter of a suitable present to give him.

Things ranging from a car to an umbrella were all mooted, but discarded for various reasons, and even a new hat was only abandoned because it might not have been accepted in the right spirit. Finally, the brilliant idea of a pair of field-glasses swept the board, especially as Sir Hugh was a sailor, and there had been talk of the Thames Barge coming into commission again.

In conclusion, he begged Sir Hugh to accept the glasses, which were quite good ones, and suggested, by way of testing them, that he first of all had a good look at the Albert Hall through the wrong end.

Sir Hugh, in characteristic attitude, then made reply:

He first of all chided Dr. Dyson for daring to poke fun at the Albert Hall. "Indeed, I would have you know, sir, that I am one of its Councillors"! Such a noble subject was not to be treated with levity.

To such Olympian heights did he raise the noble building in his wrath, that many of us felt we were witnessing the forming of a new tradition, like that of the German Opera House. We shall in future instinctively raise our hats, when next we enter its precincts.

After some retorts to Dr. Dyson's sallies re examinations, he went on to the happy theme of College influence abroad, particularly through the Union and its MAGAZINE.

One incident showed College standing well up to all similar institutions abroad.

A certain distinguished Norwegian conductor who had studied at College, was advised to finish his student days in Germany. He later met Sir Hugh and told him that it had been complete waste of time; they could tell him nothing that College left out.

The other incident was a meeting in some outlandish place in the Dominions, of a man who came up to him and eagerly wanted all the latest news of the Union—the College MAGAZINE being his most desired post.

In conclusion, speaking in a manner which showed him deeply moved, he thanked the Union sincerely for its kindness to him—expressed through the medium of its honorary officers, Marion Scott, Beatrix Darnell and Miss Carey Foster.

The Directors then shook hands and we all went home.

LETTER FROM SIR HUGH ALLEN

NEW COLLEGE, OXFORD.

15th June, 1938.

DEAR MISS CAREY FOSTER,

I have had to wait until now (as I have been up and down to London ever since I last saw you at that great party) to write to you as I should and as I desire.

There are times in one's life when things are terribly difficult to express. During the past six months I have had some experiences of a nervous and trying kind, on which occasions I always find it so difficult to say what I want and in the way I want. Such a moment was Thursday's Union Party.

It was a marvellous exhibition of friendship and of kindness of the most affecting kind and it must have meant a fearful labour for all of you who have been responsible for its inception and for the carrying of it out. I cannot begin to thank you all and all those who joined in this demonstration of goodwill, for the remarkable kindness, the memory of which will abide with me always.

I have loved the College and all it stands for. I have spent the happiest years of my life in its service. I have had in mind con-

stantly the example which Hubert Parry gave to all who knew him. His devotion to the College was his life and its welfare his great solicitude.

I have tried, a long way behind, to follow him and the spirit of service which he set. And if I have had any success, it is due to him and to all of you who have borne with me and helped and encouraged me in so many delightful ways.

I have always felt the Union to be a very important part of the life of the College. That this wonderful present was given to me at a Union Party is a real pleasure and adds a special significance of its own.

May I thank you, Miss Darnell and Mr. Erlebach and all the supporters of the Union, past and present students, for this most kind expression of goodwill and friendship which I in no way deserve but which I most deeply appreciate and which will stand out as one of the great events of my life.

I have tried the glasses and found them perfect.

How can I thank you all?

Yours ever,

(Signed) HUGH ALLEN.

A RETROSPECT

By ROSAMUND BRUNEL GOTCH

ON LEAVING the scene of so much happy work, it is natural for the mind to go racing back over the years, trying to recapture past pictures from the jumble of half-forgotten memories, and though the result may be as easy to sort out as the shifting patterns of a kaleidoscope, I am attempting to review the course of Opera at the R.C.M. since the Parry Theatre was inaugurated in 1921.

But I must go back further than that to explain how I came into it.

Scene — The Parks Road, Oxford, in May, 1910.

Dramatis Personæ — H.P.A., Organist of New College, on a bicycle, meeting R.B.G. — member of the Oxford Bach Choir, also on a bicycle.

H.P.A. (*slinging himself off*): Hi!

R.B.G. (*also dismounting*): Hullo!

H.P.A.: Look here! Do you know anything about 17th century Spanish costume?

R.B.G. (*visions of Velasquez and Murillo fleeting through her brain*): We - e - ell . . .

H.P.A.: Bach Choir doing "Fidelio" next week. Principals getting their own clothes. Chorus got to be rigged up somehow. Come and help.

R.B.G. (*swallowing secret grouse that she had been left out of the Chorus*): Right.

Then followed ten days of intensive toil, ably backed up by Mrs. H.P.A., much buying of cheap stuffs in St. Ebbes (Oxford's East End) — such as "sand-serge," a horrible material never since encountered, wherewith to clothe the undergraduate Prisoners — and somehow the thing was done.

The Principals were a marvellous pot-pourri of dates and styles to look at, from Adrian Boulton as the beneficent governor in a 1580 Elizabethan costume of dazzling white, to Leonora at the other end of the range in plus-fours and a late Charles II coat — Campbell McInnes half-way between, very Spanish and correct in Pizarro's usual black velvet.

The next year Freischütz was performed, rather more consistently as regards costume, and dear me! what fun it was, what with fiery pigs and ghostly females, and Adrian again, this time as Zamiel, trying to look wicked from behind a tree.

Two years after that came change of scene and then the war, and once more, in November, 1921, H.P.A. and R.B.G. got into touch; not on bicycles, but vocally, through the telephone, and something very like the above conversation happened all over again. The organist of New College and Heather Professor of Music at Oxford was now Director of the R.C.M. "The newly adapted Opera House, the Council Memorial to the late Director," to use the words of a contemporary programme, had been opened in the spring, and Acts from two or three operas, besides "Savitri," had already been performed. Now "Hänsel and Gretel" in entirety was to be given, and the Director had announced suddenly and at the last moment, "No hiring! Clothes to be made in the College." Consternation — mutiny — tableau — and R.B.G. summoned to lunch.

The beginning of that meal was startling. As potatoes were passed over my shoulder, a voice whispered, "You are Miss Rosamund and I was your Mamma's parlourmaid when you had scarlet-fever," and the discovery of this old friend in the form of Mrs. Flowers, who so long reigned in the Professor's dining-room, at once put the seal of Home on the College, which has remained for me ever since.

And that was how they began — these last seventeen years of pure enjoyment — years which gave me opportunities of *creating* in a humble way, painting pictures as it were, and mixing colours though not on a palette — of making innumerable friends, of being surrounded by music and youth. And all this I owe to Sir Hugh Allen, at an age when I might have been considered fully qualified for the arm-chair with which a generous opera class and its friends have now endowed me.

The wardrobe as I found it consisted of sundry ancient peasant skirts of sub-fusc sheeting, and a few muslin (art) chitons and classic cloaks. True, Mrs. Flowers led me to a dark cupboard at the top of the building, and with some pride drew forth the costume of the Queen of Night. It was in stout navy blue sateen, the wasp-waisted bodice heavily boned, the skirt cut with a long train

reinforced with frills and the whole festooned with rusty black net, bespattered with spangled crescents and stars.

However, a working collection quickly piled up, starting with remnants from my father's studio, and my own accumulations, but the real help came from our beloved Queen Mary, before whom, on 11th July, 1922, was performed "The Shepherds of the Delectable Mountains," lately written by Dr. Vaughan Williams. Struck with the glittering appearance of the Heavenly Messenger, who was brilliantly illuminated by Michael Wilson's newly-installed lighting equipment, she was reminded of some of her Indian possessions, and promised the Director a box of things that might be useful for stage purposes. The box came with amazing promptitude, full of lovely silks and gold embroideries, and was the first of many gifts from that kindest of great ladies, whose interest in the College and remembrance of its operatic needs have been spread over the years almost ever since. Her example has been followed by countless friends who have brought along discarded clothes and hoarded relics, which a little hacking about has transformed into costumes of any required century or country. As an instance of this sort of thing, our latest opera, "The Bartered Bride" showed Zenik, the hero, in a brown velvet sleeveless coat made from a table runner of the eighties (origin unknown), and trousers (also brown velvet) which belonged to a great-great-uncle of my own who flourished in Regency days. Stranger still, the enormously wide green check trousers, worn by the clown in the circus scene, came from the same source, and *what* Sir Augustus Callcott, R.A., who rarely painted anything but classical landscapes, wanted those trousers for, is beyond imagining. Not only has the late Director himself contributed portions of his wardrobe, but dissection of coats and hats often reveals mysterious initials such as A.B., D.A. or S.W. — clear evidence of their origin.

Next in real value to Queen Mary's gifts was a collection of beautiful dresses given by Melba, while a son of Albani sent fans, diamanté ornaments and cloaks once belonging to the great singer—indeed a world of memories of stage triumphs must lie wrapped up in our cupboards.

I have often been asked, "Who does the sewing?" and the answer used to be, "Any friends who like to come and help." Lady Allen, Mrs. Aveling and the late Mrs. Jackson were chief amongst those who gave yeoman service, and it was only in the last two or three years that paid assistance became necessary.

The R.C.M. has never been involved in any very serious disbursement for clothes beyond endless horrid little pink bills for what generally went down as "Haberdashery"—needles, cottons, and the like—the chief exception being when the deceased B.N.O.C. was auctioning its wardrobe. With £40 to spend it was exciting, and at the same time heart-breaking, to find that handsome well tailored period coats and elaborately made female dresses had been knocked down to us at 4s. each, but all the things acquired then, including Parsifal armour and Russian Ballet originals, have been of inestimable worth to our shows ever since.

A word about the shows themselves. These have indeed been many, but we all know how Lord Palmer's Patron's Fund has made them possible. A rough count of works performed since the opening of the Parry Theatre shows that at least sixty-two *different* operas, either in entirety or "Acts from," have been produced — thirteen for the first time — besides twenty-seven plays and fifteen ballets. Many operas have been repeated again and again so that the performances amount to something like 118. Trials (how rightly named!) are not included in this count, and who can say how many times we have done Cav. and Pag., Rig. and Fig., Trov. and Trav.? Not to speak of Car. and Walk.!

An important event in the history of our opera was the building of the dressing-rooms, and it is rather a mystery how on earth in the early days we managed to pull off big shows like "Parsifal" and "Hugh the Drover" without complete disaster.

One such disaster undoubtedly happened. At first all needle-work and much storage had to be contrived in the small waiting-room behind the Concert Hall, where also as many women principals dressed for shows as could be crammed in. The Chorus and all the men had to be accommodated in far distant class-rooms, entailing a breathless rush up and down stairs, along corridors and through the quad (whatever the weather), so that the difficulties of "calling" can be imagined. During Dr. Barkworth's opera "Romeo and Juliet" the call never reached the ballet who were to divert Capulet's guests. Only one, Katharine Craster, who happened to be in the wings, heard the musical cue, and gallantly leapt on to the stage to execute a more or less impromptu *pas seul*. Worse still, most of the guests were absent too—poor Dr. Barkworth! And I remember during "Parsifal" hustling the Knights of the Grail along, some of them auxiliaries from Covent Garden (not as nimble as they were once, besides being in full armour) and making them sprint protesting across the quad. But they got there.

Speaking of "Parsifal" I cannot help recalling an incident which happened some time after our production. An S.O.S. came from "the Garden"—would I lend Kundry's dress that very night to Ljundberg (who refused to wear the one provided) and would I go and show her how to put it on. Would I not! It had been constructed from various Indian stuffs of royal origin, and stout, excited Germans kept on invading the prima donna's dressing room "Vere is ze dress of ze Queen of England?"—"I moss zee ze dress . . ." and so on. But the real thrill for me came when a kind friend wedged me into a little niche on the stage-side of the Proscenium with instructions not to lean forward the least bit, lest I should be seen by the audience. This was just before the Temple scene, the great red curtain seemed to be about six inches in front of my nose, and when it suddenly went up with a roar and a mighty gust of wind, I was nearly sucked out of the precarious perch and cast on the stage for all to behold. But I held on tight and realised with a gasp that I was all alone in that vast Temple except for the singers.

To crown all, the Knights, many of whom I knew, came marching solemnly past singing lustily, till suddenly their eyes goggled with amazement at the unexpected apparition in their midst. But it was a glorious experience and as the scene went on one became conscious of nothing but the unearthly spiritual beauty of it all.

Want of space prevents me from tracing the coming and going of conductors, producers and performers, but I should like to make mention of what (to me at least) are high-water marks reached by the operatic productions.

"Parsifal" (July 14th, 15th, 17th and 19th, 1926.) Conducted by Mr. Grünebaum and Mr. Adrian Boulton. Produced by Mr. Cairns James. Décor by H. Procter Gregg.

"Pelléas et Mélisande." (In French — October 31st, November 2nd, 7th, 8th, 14th and 21st, 1927.) Conducted by Dr. Malcolm Sargent. Produced by Mr. Cairns James. Décor by H. Procter Gregg.

"A Village Romeo and Juliet." (June 27th, 28th and 29th, 1934.) Conducted by Sir Thomas Beecham. Production and Décor by J. B. Gordon.

And of dramatic performances:—

"Berkeley Square." (November 27th and 28th, December 9th, 1929) : and "The Lady with a Lamp." (December 7th and 8th, 1933.) Both produced by Mr. Cairns James, and managed by H. Procter Gregg and J. B. Gordon, respectively.

And surely the record output during the R.C.M. Jubilee of 1933 deserves to be noticed.

May 10th. Ballet and "Catherine Parr," before the Prince of Wales.

June 1st and 2nd. "The Devil take her," "Savitri," and "Prince Fereon."

June 16th and 17th. "Hugh the Drover."

July 12th and 13th. "Midsummer Night's Dream."

A total of over 300 characters.

But good-bye must be said at last, and so to — the easy-chair.

PRESENTATION TO MRS. GOTCH

ON HER RETIREMENT

The scene: a familiar stage crowded with people in gay Hungarian costume, and, mingling with them, a few in English attire. The occasion: the last performance of "The Bartered Bride," the summer opera for 1938 at the R.C.M.

The Director stepped on to the stage after the last curtain, and in the ensuing hush, spoke most delightfully of the great services rendered to the R.C.M. by Mrs. Gotch. Then he presented to her a magnificent doll, clothed in Hungarian garb. What more quaintly appropriate symbol could there have been of the deep gratitude and affection of the opera class, both past and present. For in matters sartorial, Mrs. Gotch has been the artist and very often the artisan behind the appearance of each performer. She designed, cut out and made, from her amazing stock of stuffs and oddments, costumes for operas and plays, in styles from "Savitri" to "Figaro," from "The Lady with a Lamp" to "Twelfth Night."

Truly versatile, Mrs. Gotch not only dressed each cast in whatever period was required, but in addition she did nearly all the make-up individually for every performance, giving instruction to any who showed interest as she worked—this alone was a Herculean task.

Not many realised the weeks of careful thought and preparation she gave so enthusiastically. In fact this unwavering enthusiasm for the stage and for music has been a greater factor in the College than we realise. Only when one looks back does one begin to understand the true value of such an inspiring friend as Mrs. Gotch has been, and is, to us all. For now as she rests in the easy chair, which was our gift to her, and muses on scenes now past, she may well hear the doll say “. . . from your torch are other torches lit . . .”

ANTHONY BENSKIN.

PRESENTATION OF THE HAMBURG SHAKESPEARE PRIZE TO DR. VAUGHAN WILLIAMS

MUSICIANS will recollect that a fund was founded last year by a Hamburg merchant, from which the University of Hamburg is to make annual awards of four “Hanseatic Scholarships,” for the purpose of enabling young British graduates to study in Germany, and of various prizes, including a “Shakespeare Prize” for Englishmen distinguished in art, literature or music. Of this Dr. Vaughan Williams became the first recipient. An announcement of the award, together with some particulars, was printed in the R.C.M. MAGAZINE, Vol. 34, No. 1.

The MAGAZINE is now able, through the kindness of Sir Hugh Allen and the author, to quote the following account of the presentation, written by an eye witness.

In June, 1938, Dr. Vaughan Williams travelled to Hamburg to receive the prize. The impressive presentation ceremony took place at 12 noon, on 15th June, in the Musikhalle, Hamburg's largest concert hall. The audience of some 1,500 included the official representatives of the German Government, the Hamburg Municipality and University, the Reichsmusikkammer and the British colony. The Rektor of the University, Professor Rein, entered with Dr. Vaughan Williams at the head of a procession of the Professors of the University in their gaily coloured robes. When they had taken their places the Hamburg Staatsorchester, conducted by Eugen Jochum, played the “Fantasia on a Theme of Tallis” by Vaughan Williams. The solemn beauty of the music obviously deeply impressed the audience, which sat in hushed anticipation as the Rektor ascended the flower-decked rostrum and began his speech.

It was fitting, he said, that the prize to be presented that day should bear the name of Shakespeare, whose works were as familiar in Germany as in his native land, and whose influence on German literature had been greater than that of any other foreign author. It was fitting, too, that the prize should be presented to a musician. The works of Shakespeare were full of references to music and were written at a time when English music was supreme in Europe. The composers and performers of the Tudor period frequently visited the continent, and Hamburg was the gateway through

which they entered Germany. Among many others he might mention William Brade and Thomas Simpson, who settled in Hamburg at the end of the sixteenth century. Later the situation was reversed, and Handel, after working at the Hamburg opera, went to England and produced his great oratorios. During the nineteenth century England lost her creative power but since 1910 a remarkable musical revival had taken place. Forsaking foreign models, English musicians had returned to their own glorious Tudor music and national treasure of folk song, and were building up a real school of native English music. In this revival Vaughan Williams had taken a leading part. Germany admired this manifestation of genuine national creative spirit, and hoped that by honouring England's greatest living composer a link would be forged that would lead to a fruitful interchange of musical culture as in the past.

Addressing Dr. Vaughan Williams, Dr. Rein continued: "The Hansa University of Hamburg presents the Shakespeare Prize for 1937 to Dr. Ralph Vaughan Williams, who has distinguished himself in all forms of musical composition, songs, choral works and operas, chamber music and symphonies; who, strongly influenced by folksong and dance, has formed his own style on old English national music and thus established once again the natural connexion with the great tradition of Elizabethan music—itsself based on folk song; who was a pioneer in the revival of national English Music, in the firm conviction that every nation makes the most valuable contribution to the sum total of European culture by developing its own national characteristics." The Rektor then handed Dr. Vaughan Williams a parchment volume containing the illuminated diploma. After prolonged applause the orchestra played the London Symphony," which formed a fitting climax to the ceremony.

In the evening the University and the Friedrich Sthamer Anglo-German Society gave a dinner in honour of Dr. Vaughan Williams at which over 150 guests were present. The President of the Society, Dr. Burchard, welcomed the composer and said that the enthusiastic reception of his works that morning showed how readily they were understood by a German audience. Art and music were the best bridges to international friendship and he hoped that this was only the first of a series of similar artistic interchanges.

In reply, Dr. Vaughan Williams said that the day before he had visited Brahms' birthplace and the organ at Lübeck played by Buxtehude and J. S. Bach, and had realized anew what musicians all over the world owed to Germany, the land of the musical giants. He was thus deeply conscious of the honour paid to English music, whose representative he was that day, both by the presentation of the prize and by the splendid performance of his works. He could truthfully say that there was intense musical activity in England to-day and that many young composers were producing excellent work. In the name of all English musicians he had great pleasure in thanking the University of Hamburg for the prize and for their extremely cordial reception.

THE ROYAL COLLEGIAN ABROAD

A Command Concert was given in the presence of their Majesties The King and Queen on Empire Day, May 24, under the direction of Sir Walford Davies, Master of the King's Musick. Before the arrival of their Majesties between 8 and 8.30 p.m., Sir Walter Alcock, of Salisbury Cathedral, Mr. Dykes Bower, of St. Paul's Cathedral, and Dr. Henry Ley, Precentor of Eton College, played organ solos. Stanford's Prelude in D minor was included in these works. Among the works performed in the concert were:—Psalm cl, for chorus, orchestra and organ, by George Dyson, con-

ducted by the composer ; " Puck's Minuet " for orchestra by Herbert Howells ; " England," choral song by Parry ; " In Praise of Neptune," choral song by Ireland ; " Heraclitus," part-song by Stanford ; " O spiritual Pilgrim," motet by Holst ; " Everyone sang," song specially composed for this concert by W. H. Harris ; and the Finale from Cantata " Dona nobis pacem " by Vaughan Williams, with Mr. Keith Falkner as bass soloist, conducted by Dr. Malcolm Sargent. The programme concluded with Parry's setting of " Jerusalem." Dr. Sargent also conducted several other items, and Sir Hugh Allen conducted three English Folk Songs, in which Mr. Keith Falkner took part. Miss Margaret Rees sang the solo in one of the Welsh Melodies. Among the contributors to the programme notes were Sir Hugh Allen, Dr. H. C. Colles, Dr. George Dyson, Mr. W. H. Reed, Dr. Malcolm Sargent, Dr. Thatcher, and Dr. Vaughan Williams.

The music for " The Zeal of Thine House," by Dorothy L. Sayers, which has been running at the Duke of York's Theatre, was arranged and composed by Gerald H. Knight, organist of Canterbury Cathedral.

" Music and Life " was the title of a congress held at Queen Mary Hall, at the end of May, to discuss the problems of contemporary music. Among the speakers were Miss Iris Lemare, Mr. Christian Darnton, Miss Elizabeth Maconchy, Mr. Franz Reizenstein and Mr. Frank Howes.

Mr. George Kruger Gray designed a heraldic window in memory of Sir Francis Fladgate for the War Memorial Building of Harrow School, which was unveiled on June 14.

Mr. and Mrs. Robert Mayer have established a fund at the Royal College of Music, to help distinguished young musicians in the early stages of their careers when their period of study is completed. The Moulton-Mayer award, as it is to be known, will help towards the expenses of concerts and recitals at home or abroad, or for special courses of instruction.

LONDON

WORKS.

Vaughan Williams's Mass in G minor was performed by the Tudor Singers at Wigmore Hall, on May 10.

Three Idylls for String Quartet by Frank Bridge were played at Æolian Hall, on May 11, and at Wigmore Hall, on June 23.

H.M. the Queen was present at a gala performance of Ballet given at Sadler's Wells, on May 10, in aid of the Lilian Baylis Memorial and the Vic-Wells Ballet Fund. The programme began with " Checkmate," by Arthur Bliss. Among the other items were " Horoscope," by Constant Lambert.

Vaughan Williams's Fantasia for Strings on a Theme of Tallis was one of the works given by the B.B.C. at Queen's Hall, on May 19, during the course of the London Music Festival, conducted by Toscanini. The same composer's " Benedicite " was performed at Morley College under Mr. Arnold Foster, on May 21.

" Music for Strings," by Arthur Bliss, and " Simple Symphony," by Benjamin Britten, were among the items on the programme of the London Women's String Orchestra concert at Æolian Hall, on May 20. The former work was also heard at Æolian Hall, on June 16.

"Hughes' Ballet," "Sir Hugh's Galliard" and "My Lord Sandwich's Dream," for the piano, by Herbert Howells, were heard at a recital at Wigmore Hall, on June 9; songs, "The Scapegoat," by John Ireland, and "Philomel," by Eugene Goossens, on June 14 and June 15 at Æolian Hall and Wigmore Hall, respectively.

The Royal Choral Society under Dr. Malcolm Sargent, gave their usual representation of Coleridge-Taylor's "Hiawatha," at the Albert Hall, from June 13 to 25. Miss Ruth Naylor and Mr. Howard Hemming were among those who took part.

The London Festival of the International Society for Contemporary Music took place from June 17 to 24. Works by Royal Collegians were represented by a selection from a Choral Suite for female voices, oboe and strings by Peggy Glanville-Hicks and a Set of Variations on a Theme of Frank Bridge by Benjamin Britten, on the 20th at B.B.C. Concert Hall. Dr. Adrian Boult conducted one of the items at Queen's Hall on 24th, when Mr. William Parsons sang in works by Hindemith and Sacher. During the Festival, concerts of modern music were given in Messrs. Boosey and Hawkes' studio; On the 20th, John Ireland's new trio for piano, violin and violoncello was played with the composer at the piano, also Suite for violin and piano, Op. 6, by Benjamin Britten, with the composer playing the piano; on the 23rd, Mr. Victor Harding was the singer, and a new work for piano and violin called "Prologue, Variations and Finale" by Franz Reizenstein, was played with the composer at the piano.

Four Memorial Concerts of Ivor Gurney's songs were broadcast by the B.B.C. during the week July 18 to 23. They were prefaced by a talk given by Dr. Herbert Howells, who also shared with Mr. Arthur Benjamin the duties of pianist.

PIANOFORTE.

Miss Kathleen Markwell played the accompaniments at Mr. Goss's song recital at Wigmore Hall on May 2.

Miss Jean Norris played at a concert in aid of the Quinn Square Social Centre at Æolian Hall on May 3, and at Lady Howard de Walden's charity concert on July 4. Miss Norris was in the Television programme on the evenings of May 23 and July 13.

Recitals were given by Miss Eilund Davies at Æolian Hall, on May 19; Mr. Angus Morrison at Mercury Theatre, on May 31; Mr. Franz Reizenstein at Wigmore Hall, on June 1 (Hindemith's three sonatas).

Mr. Lloyd Powell took part in a joint Lieder and piano recital at Grotian Hall, on June 2.

Mr. Kendall Taylor played for the British Music Movement at 6 Audley Square, on July 14.

VOCAL.

Miss Nan Maryska took the part of the Erster Knabe in "Die Zauberflöte," at Covent Garden on the opening night of the season, May 2; she was one of the Fünf Magde in "Elektra" (May 6). On May 13 Miss Maryska sang for the Society of Women Musicians at 74 Grosvenor Street; among a group of modern songs were "The Fields are full" by Armstrong Gibbs, and "Wind's Work" by Arthur Benjamin. Miss Maryska also took part in the Open Air Theatre performances in Regent's Park as Despina, in "Cosi Fan Tutte," beginning Whit-Monday, May 30.

Mr. Morgan Jones as Shuiski, and Mr. Roderick Lloyd as Pimen, took part in "Boris Godounov," at Sadler's Wells, produced by Mr. Clive Carey, on May 4. Mr. Roderick Lloyd was also in "Rigoletto," at Covent Garden, as Conte di Monterone, on May 31.

Mr. Trefor Jones was Kunz Vogelgesang, in "Die Meistersinger," at Covent Garden, on June 9.

Miss Joyce Sutton gave a Bach recital with chamber orchestra at Cowdray Hall, on May 13.

Mr. Thomas Dance sang at The Recital Club's concert at the Maude Goodman Studio, on May 10.

Miss Mollie Lake sang at the Forum Club "Five O'clock" concert, on May 18.

Surya Sena gave a programme of Oriental Folk Songs at Grotrian Hall, on May 23.

Mr. John McKenna gave a recital at Wigmore Hall, on May 31. His last group of songs included "Heart of Kalyan" (Persian Idylls, Op. 17), by Eugene Goossens.

Miss Rose Morse sang for the British Music Movement, at 6 Audley Square, on June 17.

The Carl Rosa Opera Company were at Wimbledon Theatre for two weeks from May 9. Mr. Michael Mudie is one of their conductors; Mr. Stanford Robinson conducted "Carmen," by permission of the B.B.C. Miss Elizabeth Aveling and Mr. George Hancock were among the soloists.

CONDUCTORS.

As Director of Music of the University College and Hospital Music Association, Dr. C. Thornton Lofthouse conducted at the Foundation Concert on March 15. Among the items performed were Vaughan Williams's Magnificat, Gustav Holst's "St. Paul's Suite (three movements) and a Part-song "Folly's Song" by Gordon Jacob. The first of these three works was also given under Dr. Lofthouse at the University of London Musical Society's concert on May 26, at the Royal College of Music. Selections from the St. Matthew Passion music by J. S. Bach were rendered by boys and masters of Westminster School under Dr. Lofthouse on March 28. Miss Mabel Ritchie sang the soprano solos. The musical competitions at Westminster School, on July 8, were judged by Sir Adrian Boult and Mr. Dykes Bower. The Madrigal and Orchestral Societies' concert took place on July 22, when Stanford's "Songs of the Sea" were among the items performed.

Mr. Arnold Foster conducted the orchestra for the English Folk Dance and Song Society's part of the programme in "Rhythm in Dance and Exercise" at the Albert Hall, on March 30. This included Vaughan Williams's "Running Set" and Mr. Foster's own arrangement of the "Manx Dirk Dance." The performance was given in the presence of H.M. the Queen. Mr. Foster's ballet, "Midsummer Eve," was revived by the English Folk Dance and Song Society on December 11, 1937, and was broadcast on March 9 and April 22, 1938, by Mr. Guy Warrack and Mr. Leslie Heward.

Mr. Herbert Menges conducted a miscellaneous programme at the second of the "Serenades" at Sadler's Wells, in May.

Mr. Pearce Hosken conducted the Plainsong and Mediaeval Music Society's Choir in a recital at the King's Weigh House Church on May 7.

Miss Margaret Paterson conducted an orchestra bearing her name at Æolian Hall on June 9. The last item on the programme was Overture "To an Italian Comedy," by Arthur Benjamin.

INSTRUMENTAL.

Mr. Bernard Shore was the viola soloist in Strauss's "Don Quixote" at Queen's Hall, in the London Music Festival concert on May 23, under Signor Toscanini. He also played at an invitation concert given by the London Junior Orchestra No. 3, at Queen Mary Hall, on May 23.

The Philharmonic Ensemble, of whose members Mr. John Francis (flute), Mr. Frederick Riddle (viola) and Mr. James Whitehead (violoncello), are Old Collegians, gave a concert at Wigmore Hall on May 6.

Mr. Denis East played violin solos at the Forum Club Five O'clock Concert on May 18.

Mr. Léon Goossens gave the first performance of a new oboe sonata by Hindemith at the concert of a Festival of German Music at New Burlington Galleries on July 20. Mr. Benjamin Britten (piano) also took part in one of the items.

LECTURES AND LECTURE RECITALS.

Mr. Graham Carritt gave a programme of Twentieth Century Music with Introduction and Commentary on Songs and Piano Music of Swedish Composers at Grotrian Hall on May 17, assisted by Miss Rose Morse.

Mr. Frank Howes lectured to the Royal Academy of Dancing on " Ballet Music " on July 15.

ORGAN

Dr. Thalben-Ball accompanied the singing at the Children's Festival at the Albert Hall on May 6, when H.M. the Queen, Princess Elizabeth and Princess Margaret Rose were present.

Mr. Percy Whitlock gave a recital at the West London Synagogue on May 7.

Recitals were given at the Temple Church on June 30, by Dr. Harold Rhodes and on July 13, by Dr. Thalben-Ball.

Dr. O. H. Peasgood played at the Patronal Festival of Westminster Abbey for the Annual Service at which the Westminster Abbey Special Choir sings. The music chosen for this year was by Orlando Gibbons.

APPOINTMENTS, ETC.

Mr. Lawrence Hudson has been appointed Director of Music at Cranbrook, Kent.

Mr. John Long, B.Mus. Oxon., B.A., F.R.C.O., has been appointed organist and choirmaster at Beverley Minster in succession to Dr. Andrews who goes to New College, Oxford.

Mr. Frederic Waine has won the John Lowell Osgood Memorial Prize for Chamber Music Composition in the University of Oxford.

SCHOOL APPOINTMENTS, SEPTEMBER, 1937 TO JULY, 1938.

Miss Maisie Aldridge to Woodford County Secondary School ; Miss Ruth Batten to the High School, Ipswich ; Miss Marion Berry (G.R.S.M. lecturer) to Avery Hill Training College ; Miss Rosalind Borland to South-over Manor, Lewes ; Miss Molly Born to Edgbaston High School ; Mr. Clifford Brown to Epsom Boys' Secondary School ; Miss Zana Burford to Medway Technical School, Chatham ; Miss Betty Burrows (G.R.S.M.) to Wisbech County Secondary School ; Miss Monica Cholmeley to Croydon High School ; Mr. P. E. Cliffe to Adams' Grammar School, Newport ; Miss Greta Cockle to Dame Alice Owen's School, E.C. 1 ; Mr. Christopher Cowan to Sedbergh School ; Mr. Albert Curran to Oundle School ; Miss Margaret Fleming (G.R.S.M.) to Dalston County Secondary School, E ; Miss Joan Gaster to St. Andrew's, Turi, Kenya ; Miss Doris Gould (G.R.S.M.) to Stoke Park Secondary School, Coventry ; Miss Christine Halton to Bartrum Gables School ; Mr. Lance Hardy to Geelong School, Melbourne ; Miss Mary Hearne to The Convent High School, Matlock ; Miss Margaret Howarth to Beverley High School ; Mr. R. G. Howell to Haberdashers' Boys' School, Hampstead ; Mr. Lionel Hudson to Cranbrook School ; Miss Elizabeth Keeble to Sandecotes School, Parkestone, Dorset ; Miss Margaret Kelland to Eversley, Lymington ; Miss Theodora King to St. Mary's Hall, Brighton ; Miss Sheila McCaughey to The Hall School, Weybridge ; Miss Gwen Marchant to Manning Secondary School, Nottingham ; Miss Margaret Markland to Thornes Secondary School, Wakefield ; Miss Brenda Moody to Mitcham County Secondary School ; Miss Mary Nicholls to Hitchin Grammar School ; Miss Violet Oswald to Lillesden, Hawkhurst, Kent ; Miss Ruth Pasco to Perse School, Cambridge ; Miss Ivy Perkins (lecturer) to Derby Training College ; Miss Rachel Pinhorn to Hayes Court, Sevenoaks ; Miss Janet Poulden to Royal School, Bath ; Miss Pamela Rathbone (G.R.S.M.) to Wychwood, Oxford ; Miss P. Redfern to Royal School, Bath ; Mr. John Senior to Michaelhouse, Natal ; Miss Elizabeth Simpkins to Wallington County Secondary School ; Miss Marjorie E. Smith to St. Katharine's, Taunton ; Miss Pauline Speers to Brightlands Boys' Preparatory School, Gloucester ; Mr. John Stainer in Dover College ;

Miss Joan Stevenson to County Secondary School, Retford ; Mr. L. Sturge to Cumberland Education Committee (special work) ; Miss Linda Thomas to East Sheen County Secondary School ; Miss Dora Trout to Exeter University Extension Lectures, etc. ; Miss Lilian Vincent to Folkestone County Secondary School ; Miss Kathleen Webster to Penrhos College, Colwyn Bay ; Mr. Mervyn Williams to Weymouth College.

PROVINCES

BIRMINGHAM.—At a concert of the Birmingham Music Guild on March 29, one of the items on the programme was Bliss's Viola Sonata. At the Philharmonic Mid-day Concerts the following works were among those performed:—Elizabeth Maconchy's Second String Quartet ; Frank Bridge's Fantasy Trio in C minor and Stanley Wilson's "Portrait Variations on a Theme of Brahms." At the Repertory Theatre the Ballet Rambert gave performances on June 14, 24, and 25, when Mr. Angus Morrison and Mr. Edwin Benbow played musical Interludes for two pianos, several of the items having been arranged for the purpose by Mr. Benbow, namely Chopin's "Polonaise," Moszkowsky's "Jongleurs," and Rubinstein's "Valse Caprice." One of the items "Malaise" was Mr. Benbow's own composition.

BRISTOL.—The University Choir and Orchestra gave a concert on May 28, the programme of which included unaccompanied part-songs by Gordon Jacob, the same composer's "Donald Caird," Butterworth's "Banks of green Willow," Vaughan Williams's "Five Mystical Songs," and Robin Milford's "Benedicite." During a two days' Festival of the Friends of Bristol Cathedral on June 14 and 15, the Cathedral Choir and the Philharmonic Society performed the following works:—"A Choral Melody with Organ Interludes" by Walford Davies, a work specially written for the Festival with the composer at the organ ; "Glory and Honour and Laud" by Charles Wood ; "The Call" by W. H. Harris ; and three of Robin Milford's "Songs of Escape." Dr. Hubert Hunt, who accompanied, played organ pieces by Charles Wood and Frank Bridge.

BOURNEMOUTH.—Miss Jean Norris broadcast Schumann's Piano Concerto from the Bournemouth Pavilion on July 28.

At concerts given by the Municipal Orchestra, Miss Kathleen Markwell played Grieg's piano concerto on July 14, Mr. Percy Whitlock revived an organ concerto by Rheinberger on July 21, and Mr. Gordon Bryan was the soloist in Mozart's piano concerto in F and in the first performance in its completeness of a concerto in variation form for piano, strings, and percussion of his own composition on September 8.

The Musical Competitions Festival took place from June 25 to July 2. Mr. Dawson Freer, Mr. Arthur Benjamin, Mr. W. H. Reed and Mr. Ivor James were among the adjudicators. Included in the works selected for competition were: "Twilight Night," "A Song of March," by John Ireland ; "The Song of Shadows," "Sailing Homeward," by Armstrong Gibbs ; "Christ, Whose Glory Fills the Skies" by Thomas Armstrong ; "The Little Celandine," "The Nymph's Song," by Edgar L. Bainton ; "Hang Fear, Cast away Care," "England," by Hubert Parry ; "To Music Bent" by Herbert Howells ; "Sea Horses," "Dance to your Daddie," the arrangements of "Caller Herrin" and "O, Come all ye Faithful," and of two movements of Bach's Anna Magdalena Suite for string orchestra, by Thomas F. Dunhill ; "Orpheus with his Lute" (arr.) by Ralph Greaves ; "Queen and Huntress," "I'll Rock you to Rest," by Stanford.

CANTERBURY.—The Festival of Music and Drama organised annually by the Friends of Canterbury Cathedral, was held from June 27 to July 2. The opening service in the Cathedral began with Parry's "Jerusalem," and after the Lesson, "Crossing the Bar" was sung to Parry's setting. Sir Adrian Boult was one of the conductors at the Choral and Orchestral concerts in the Cathedral. Among the works performed were:—"Toward the unknown Region" by Vaughan Williams and an oboe concerto by Rutland

Boughton with the composer's daughter, Miss Joy Boughton, as the soloist. The madrigals sung in the cloisters on the 30th were under the direction of Mr. Gerald Knight, the Cathedral organist.

CARDIFF.—The three Valleys Festival took place during the last week of May. Mr. W. H. Reed led the Welsh Symphony Orchestra. Mr. Keith Falkner sang in the St. Matthew Passion music and Handel's "Samson." Vaughan Williams's "Toward the Unknown Region" and Walford Davies's "Three Jolly Huntsmen" were given on the second evening.

CHICHESTER.—On May 8 the Petersfield Choral and String Orchestra gave a performance in Chichester Cathedral of the following works: "The Call" by Vaughan Williams; "Blest Pair of Sirens" by Parry; "Love on my Heart from Heaven fell" by Holst; and "When Mary through the Garden went" by Stanford. On Whit-Sunday, June 5, a Festival Service was given in the Cathedral by the Whitsuntide Singers and Players. (This Society was inaugurated by Gustav Holst.) Mr. Arnold Foster conducted. At the Evening Recital the programme included Vaughan Williams's "Benedicite" and the same composer's organ Prelude "Rhosymedre," which he had orchestrated specially for the occasion.

DEVIZES.—The Wiltshire Festival, which took place on May 11, was conducted by Mr. Reginald Jacques. The programme included "My Soul, there is a country" by Parry.

ETON COLLEGE.—Mr. Boris Ord and Dr. Ley played works for two pianos at a recital given by Mr. Paul Robeson in School Hall on May 7. Milford's Double Fugue for Orchestra was played by Radley College Orchestra, leader Mr. Loris Blofeld, at a concert in Music School on March 12.

FOLKESTONE.—At a recent concert the Municipal Orchestra, combined with the Folkestone Amateur Madrigal Society, included in their programme W. H. Reed's violin concerto in A minor and Holst's "St. Paul's Suite for Strings."

GLYNDEBOURNE.—Mr. Cuthbert Matthews took the part of a servant to Macbeth on May 21, in the opera of that name by Verdi. Many Collegians were in the chorus and orchestra throughout the season.

HARROW.—A new operetta, "Alicia," by Thomas Dunhill, was performed at the Congregational Church Hall, Harrow, on July 6.

HASLEMERE.—Surya Sena gave a recital of Oriental Folk Music on July 28.

HASTINGS.—Miss Jean Norris played the D minor Piano Concerto by Brahms at Hastings, on April 22.

HIGH WYCOMBE.—At the Festival of Church Choirs of the district on June 18, the programme included "My Soul, there is a country" by Parry. Dr. Geoffrey Leeds accompanied.

OXFORD.—The Oxford Bach Choir combined with the Harmonic and Orchestral Societies to give a programme of works by Vaughan Williams on May 12. The works performed were: "Benedicite," the London Symphony and "Sancta Civitas." Dr. Thomas Armstrong was one of the conductors.

PAIGNTON.—At the Paignton Choral Society's concert Mr. Frederick Harvey was the soloist. Coleridge-Taylor's "Bonbon Suite" was included in the programme.

SOUTHWOLD.—Miss Muriel Osborn and Mr. Norman Tucker gave a violin and piano recital in the Gardiner Hall on May 29.

TUNBRIDGE WELLS.—At a concert given by the Tunbridge Wells Symphony Orchestra, conducted by Mr. George Weldon, Miss Olive Bloom was the pianist. Miss Bloom broadcast a recital on May 18, at which her programme included "Scherzetto" by Frank Bridge.

WINDSOR.—A Festival of Church Music was held in St. George's Chapel from June 10 to 13. The conductors were Dr. W. H. Harris, Dr. H. G. Ley and Dr. Geoffrey Leeds. Miss May Harrison played violin solos on the Sunday afternoon. On the 10th works were performed by Herbert Howells, Edgar Bainton and John Ireland. On the 11th anthems by C. B. Rootham, Harold Darke and George Dyson were sung.

ABROAD

EUROPE.

FRANCE.—Miss Jean Norris gave a piano recital in the Salle Chopin, Paris, on April 7.

BELGIUM. Brussels.—The Eugène Ysaye International Competition for Musicians, which was held this year for pianists, opened on May 15. King Leopold was present. There were ninety candidates, including twelve from Great Britain, and one each from Australia, Canada and Ireland. The jury included twenty-eight musical authorities from various countries including Mr. Arthur Bliss. Mr. Lance Dossor won the fourth prize.

GERMANY.—The International Musical Festival took place at Stuttgart from May 14 to 23. At the last orchestral concert five nations were represented, England by "Mélée Fantastique" by Arthur Bliss.

On June 15 at the Hanseatic University in Hamburg, Dr. Ralph Vaughan Williams was presented with the 10,000m. Shakespeare Prize for 1937. (See separate account elsewhere in this number of the MAGAZINE.)

The Oxford Bach Choir, under Dr. Thomas Armstrong, took part in the Haydn Festival at Bad Ems on July 21, by giving a performance of "The Seasons."

GRAND DUCHY OF LUXEMBOURG.—Norman Demuth's suite "Portraits" (of the Russian Ballet) was performed on June 23 by the Symphony Orchestra of the Grand Duchy of Luxembourg.

HUNGARY.—Miss Ruth Holmes gave a piano recital in Budapest on April 7.

PALESTINE.—Dr. Malcolm Sargent conducted a series of ten concerts in Jerusalem, Tel-aviv and Haifa during the month of May.

NEW ZEALAND.—Mrs. Stansfeld Prior toured both islands of New Zealand during February and March, giving twenty Lecture Recitals and seven broadcasts.

AMERICA.—Dr. Harold Darke was on tour in Canada and the U.S.A. from May 7 to July 23. He gave eight Organ Recitals, as follows: St. Thomas's Church, New York City; Church of the Advent, Boston (for the American Guild of Organists); St. Paul's, Philadelphia; Wesleyan University, Middletown; St. Andrew and St. Paul, Montreal (for the Casavant Society); St. Paul's, Toronto (for the Canadian Society of Organists); Chalmers' United Church, Vancouver; Christ Church Cathedral, Victoria. His programmes included compositions by himself and Percy Whitlock. He broadcast a talk on Canadian impressions before leaving Vancouver, and was entertained at Dinner by the Canadian Society of Organists at Montreal and Toronto.

Sir Adrian Boult conducted the American N.B.C. Orchestra in New York in May. On the 14th the programme included Vaughan Williams's F minor Symphony, Butterworth's "Shropshire Lad" and Holst's "Fugal Concerto."

CANADA. MONTREAL.—Sir Sydney Nicholson gave an address and conducted at a Festival Evensong on May 28, in which the choirs of five Montreal churches took part. Dr. Arthur Egerton played the voluntaries follows: St. Thomas's Church, New York City; Church of the Advent, SOUTH AFRICA.

JOHANNESBURG. Professor R. Kirby (University of Witwatersrand) was presented with the South African Medal for 1938, by the President of the South African Association for the Advancement of Science, in the City Hall, Natal, on July 4.

GRAMOPHONE RECORDS

COLUMBIA.

DX868.—Berenice: Minuet (Handel).

The Faery Queen: Three Dances (Purcell).

DB1793 - 94.—St. Paul's Suite (Holst).

The Jacques String Orchestra conducted by Reginald Jacques.

New Folk Dances from many lands collected by the Ling Association by the Folk Dance Octet conducted by Arnold Foster.

DB1798.—Dutch Dances.

DB1799.—Flemish, Serbian, Danish Dances.

DB1800.—Swedish Dances.

DECCA.

Reginald Foort (Organ).

F6720.—Cavatina ; In a Persian Market.

F5691.—The Lost Chord ; The Blue Danube Waltz.

The Charles Brill Orchestra.

R373 - 4.—Soirées Musicales (Rossini - Britten).

" Permanent Music "

N226 - 28.—Variations on a Theme of Frank Bridge (Britten).

Complete in Album.

BIRTH

HUDSON.—To Mr. and Mrs. Lawrence Hudson, on April 28, a son.

MUDIE.—To Mr. and Mrs. Michael Mudie (Elisabeth Aveling), on September 9, a daughter.

MARRIAGES

BRYN-WILLIAMS - JONES.—On March 31, 1938, at Prestatyn the Rev. I. Bryn Williams, B.A., to Beryl Jones.

GLATZ - HUNTER.—On May 24, 1938, in Budapest, Dr. Wolfgang Glatz to Helen Sinclair Hunter.

FREEMAN - BLACK.—On June 18, 1938, at Hampstead Parish Church, Maurice Sandford, only son of Mr. and Mrs. C. Stanford Freeman to Joanna, youngest daughter of Mr. and Mrs. Francis Black.

STIDOLPH - WATTS.—On September 3, 1938, at St. Mildred's Church, Lee, London, Arthur Donald, son of Mr. and Mrs. Arthur G. Stidolph, of South Norwood, to Isobel Mary, eldest daughter of Mr. Ernest H. Watts and the late Mr. Watts, of Lee.

STONE - WOODS.—On July 27, 1938, in Lichfield Cathedral, Alan Reynolds, son of the late Mr. and Mrs. E. W. Stone, of Eton College and Walditch, Dorset, to Janet Clemence, second daughter of the Bishop of Lichfield and Mrs. Woods, The Palace, Lichfield.

DEATH

MILLWARD.—On May 31, 1938, Frank Aubrey Millward of Wickford, Essex. He was professor of singing at the Guildhall School of Music.

OBITUARY

MARMADUKE BARTON

24th JULY, 1938

IN MAY, 1883, there arrived at a house in Pembroke Road, Earl's Court, Marmaduke Miller Barton (to give his full name), Dan Price, Ridding (whose Christian name I forget), Charles Wood, Waddington Cooke, Jasper Sutcliffe, William Stephenson and myself—newly elected scholars of the R.C.M. The College then had a system of putting scholars into boarding-houses. Those who needed it were provided with a pianoforte, and there was a Common Room where all or any could meet when not working. By this arrangement we all, of course, got to know each other extremely well, and I can particularly remember the impression Barton made on me. I was then not quite 14. He was 17—sturdy, good-looking,

energetic. He had been brought up in Yorkshire and Lancashire, his father being a minister of the United Methodist Free Church. He was, as I saw him over the very long bridge that joins 14 to 17, full of a northern self-assurance far removed from conceit, immensely good-hearted, a good fighter for what he felt to be right, humorous in a caustic and sometimes rather rough way, a hater of subjection, and, above all, a brilliant musician—one of the most brilliant I have ever met, even after all these years. I never knew how much he had worked before he came to the College; but he seemed to play the piano superbly without apparent effort. He already had a large repertoire; he could read anything at sight. His memory was astounding and remained throughout his life as one of his greatest gifts; he could sing, in a pleasant baritone voice, and knew lots of things by heart, accompanying himself. He would often entertain us with any sort of song, from "The Devout Lover" by Maude White, through "Ich grolle nicht," to fervid and impassioned performances of Valentine's Death (from Gounod's Faust) and "die Frist ist um" (from the Flying Dutchman), back to Sullivan's operas and Christy minstrel ballads. He knew also any amount of Chamber Music. He could extemporise admirably, and he showed great promise as a composer—a promise he never had time to develop. I remember he started a work for Chorus and Orchestra (he was studying Composition under Stanford at the time) which had much power and picturesqueness. It was based on a poem in one of Rider Haggard's novels, beginning with the words "There was silence."

That was Barton, as a student; a marvellously gifted musician, a good friend, a good fighter, generous, humorous, unaffected, loveable. But he had been brought up to a sturdy belief in personal independence. At the age of 17 he was an enthusiastic Liberal of the Gladstonian school, and little things which seemed to impinge on his sacred rights as an individual irritated him. For instance, we all had to sign a book to show the hour of departure when we went out from our boarding-house, and another to show the hour of our arrival at the College. This was an "interference with the liberty of the subject" (he talked like that sometimes), not to be tolerated. With much rhetoric and exaggeration he tried to organise a protest against it. But it fell through, and he afterwards saw reason, as he always did, ultimately. Also he was dreadfully upset because John Francis Barnett, who taught him the pianoforte, gave him at his first lesson Mendelssohn's first "Lied ohne Worte" to study. This was "treating him like a beginner," and he was "jolly well not going to stand it." Yet, later in life, he was loud in praise of the intelligence and ability of this same John Francis Barnett. He was always tilting at windmills, sometimes when his generous nature suspected an injustice; sometimes when he felt his personal rights to be at stake. But he never had a mean thought; he never did a mean thing.

We stayed, I think, one year in Pembroke Road. Then we moved to a house in North End Road, West Kensington, kept by a

Mdlle Rouanet. It was while we were here that Barton's friendship with Hamish McCunn developed—a friendship that was to last till that gifted composer's death, and which led Barton to make admirable pianoforte arrangements of "The Ship of the Fiend" and "The Dowie Dens of Yarrow." Here we were all growing up, and the rather juvenile joy of making a noise together had lost its savour.

We were then moved to a house in Earl's Court Square, kept by Mr. Clemow. Shortly afterwards I left there, and I saw but little more of him for a long time.

He made his mark as a student, as, with his gifts, he was bound to do. He played frequently and successfully at College Concerts (incidentally he played the solo part in the first performance of Charles Wood's Pianoforte Concerto), and appeared at the first public College Concert at Prince's Hall. I cannot remember anything like all that he did. He was always in demand—for chamber music, for accompaniments, for all the hundred things that a fluent pianist can help in. After his scholarship had been twice extended it was felt that he had learned all the College could add to his natural accomplishments, and that a year abroad was necessary to give him more complete experience. He was therefore sent, in 1888, to Germany, where he fell in with Stavenhagen, from whom he learnt that understanding for the music of Liszt which was to be such an important factor in his musical culture. He came back to England in 1889, and at once began teaching at the R.C.M.

In 1891 he married Anna Russell, herself one of the 1883 scholars of the R.C.M., a pupil of Jenny Lind and a soprano of great promise who sang the part of "Agathe" in "Der Freischütz" at the public performance of that opera, given by the College, in 1886 or thereabouts. About this time he entered the Roman Catholic Church, and no estimate of his character could approach completeness which did not insist on the great part which this step played in his life. Always conscientious, ardent, upright, those qualities acquired an additional glow, the seal of unalterable principle, from the fervour of his faith. His duty to his family, his duty to live an unselfish and correct life, his duty to his art and to those learning it, summarised in his duty to his Faith, became the guiding lights of his life.

He taught uninterruptedly at the College from 1889 to 1938—nearly fifty years—his work growing with the increase of his recognition as a remarkable teacher. Of his teaching methods I know hardly anything; I believe they are dealt with elsewhere in this issue; but their results are known to all who follow the development of musical education. The number of distinguished musicians and gifted players who benefited by his instruction is legion, and they can all testify to the interest he took in them and the good he did them. I, myself, lost touch with him for a time. When I returned from abroad in 1892, he did me an inestimable service which I could never repay; in addition he tried to get me launched in some remunerative occupation; but for over twenty

years our orbits did not cross. After the War, however, I saw him constantly at lunch-time in the College, and could observe how the eager, good-natured, proud, gifted student had developed into the same eager, good-natured, proud, gifted man, mellowed by experience, but unchanged in his impulsiveness, his vigour, his enthusiasm for music in all its aspects, his consuming, almost uneasy conscientiousness. He laboured with his pupils; he exulted if they did well; he feared if they did less well; he despaired if they did badly. He loved teaching and playing both, and was loth to make a choice between the two. He knew he could teach. He knew he could play. Miraculously he managed for years to do both—Heaven knows how he found the time! He did, in fact, achieve great success as a player, both in recitals and in concerts. Here is a remarkable press-notice written by Ernest Newman in 1910 (the occasion was a concert in Birmingham, conducted by the late Sir Landon Ronald):

"Fine as the orchestral playing was, Mr. Marmaduke Barton's piano playing fully held its own against it. A more superb performance of Schumann's Concerto it would be hard to imagine. When we get a piece of playing so thoroughly splendid in every quality of technique and brain and temperament, there is no room for any feeling but one of thankfulness."

But he was, indeed, a brilliant pianist.

Teaching, however, won the day, and it is as a teacher that he will chiefly be remembered. He had a view of music sane yet imaginative, brilliant yet not flamboyant, profound yet not dull. He could seize on the essential meaning of anything and give it its inevitable expression. Honesty, thoroughness, orderly imagination, a scorn of superficiality, artificiality, mere effect-making, were some of his fundamental musical qualities, but there was in him, beyond all that, the undefinable quality of genius. He was a great personality; when, last year, he was attacked by a severe illness from which it was feared he would not recover, the sense of loss occasioned by his absence was overwhelming. Happily he did recover, and resumed his work, but not for long.

Doubtless the long years of increasing work had told even on his strong constitution, and he died after a short illness, just after the end of last term. He leaves a widow, a daughter and three sons.

This is necessarily an imperfect appreciation. An expanded story of his life would be necessary to show with real vividness the generosity of his nature, his importance as a teacher, performer and musician, his devotion to his principles, his essential goodness and uprightness, his humour, his quite harmless truculence. All who knew him will know that with him passed away a noble and loveable personality, as well as a remarkable musician.

S. P. WADDINGTON.

MARMADUKE BARTON AS TEACHER

An inspired teacher, a fine player and a true friend.

If it is possible to convey the genius of Mr. Barton in a few words, perhaps this will express what is felt by the many hundreds of pupils who had the privilege of studying under him.

Who can forget the inspiration of his lessons? His vital enthusiasm, deep earnestness, and the urge which drove us to do our utmost—the word of praise which meant so much, or the help and encouragement when needed.

To him, as a teacher, music itself was of paramount importance, and he taught us to use our instrument only as a means to this end. Sometimes he would concentrate on the outline of a work, developing a sense of performance and pianistic style, and explaining the intellectual and emotional content of the composition; at other times an entire lesson would be spent on one point until the objective was gained. No trouble was too great, no effort spared, and he would often far exceed the specified length of lesson in the effort to attain his ideals.

Few, if any, of us went to our lessons without some apprehension lest we should fall short of his expectations and disappoint him. He was unstinting in his praise for work well done; but intolerant of insincerity or carelessness, and woe betide the unhappy pupil who tried to bluff, for retribution inevitably followed!

Much of his outstanding success as a teacher can be attributed not only to his great knowledge of his subject, but also to his tremendous power of friendship and sympathy.

His playing was always a revelation and inspiration; the beauty and warmth of his tone allied to his profound musical perception and his passionate sincerity, stirred to the depths all who heard him.

He had, too, a keen sense of humour and a very ready wit, and often gained his ends by the means of good-natured banter.

To all who studied under him and were associated with him in College, there will be a great void; but his influence will still be felt in the memory of his strong and inspiring personality and the love which he so richly gave.

KATHLEEN McQUITY.

Most of the pupils and friends of Marmaduke Barton will think of him as he was when teaching in his room on the first floor of the R.C.M. My recollection of him, however, goes back much further. During the long period when I was his pupil, Barton taught on the top floor in Room 77. It is there that I think of him and remember him. It is there that I learnt to know and to love the pianoforte and where, in common with his other pupils of the time, my thoughts turn with gratitude and pleasure. I was at school when I first started lessons with him. I came for my lessons as a junior, but in spite of the distance in time my recollections of my lessons are as vivid as if they took place yesterday. Barton was doing much public playing at the time. (I heard him play at the famous and long-demolished St. James's Hall.) His enthusiasm and energy were unbounded. His lessons were vivid not only to the pupil who was playing, but to the other and frequently large number of pupils who were listening. As a rule he was brimful of spirits, and the lessons were accompanied by a running commentary of banter and chaff. Though a man of strong opinions, his preferences never affected the value of his teaching. He invariably discouraged criticism of the music that was being taught. In spite of this, I am sure that the music of the romantic school appealed to him most. As one, who had studied with and known well a Liszt pupil, his readings of that composer were of especial interest: invariably musical and poetic.

Insisting as he did on colour and warmth in interpretation, the composers who especially demanded these qualities, such as Chopin and Schumann, I think, chiefly claimed his heart. I am speaking of the time when Debussy

and Ravel were extreme modernists, and to many people were terrifying portents. I do not think he had ever taught Debussy till I studied "*Jardins sous la pluie*" and "*Reflets dans l'eau*," with him. He became and remained an enthusiast for that composer.

Rachmaninoff he always liked and played. César Franck was only just beginning to be known in England. I remember well his delight when he first came across Franck's pianoforte quintet. His love for what was colourful extended to all music. Although he wasted no time, and kept strictly to the task at hand, he could not resist occasionally talking with warmth about some music, such as a Beethoven Symphony or some of Wagner's Ring, which appealed strongly to him. An especial favourite of his was Weber's aria "*Leise, leise*" from the opera *Der Freischütz*. Again and again I have heard him play over this, while enthusing about its beauty. It is very hard to know and harder to say what one loves best in music, and certainly much harder to say of anyone else. But if the secrets of his heart could be known, it would not surprise me to find this aria, by that romantic composer Weber, on the top of the list.

Barton left Room 77 soon after I left the College and I must leave the following period to others. But I cannot refrain from mentioning briefly the last time I saw him. It was in the Professors' Smoking Room, the very last day he was at the College. The talk turned on Stavenhagen with whom he had studied in Germany after his time at the College. He spoke with such zest and enthusiasm that the old times seemed to have come back again and my mind went back to my old student days with him. It cannot have occurred to any of us there, and certainly not to myself, that this was the last time we should see him, and that the College, which he had served for close on fifty years would know him no more. But only a few days later we learned that the end had come. For us, his old pupils, it remains to carry on his work. For him we say

REQUIESCAT IN PACE.

LLOYD POWELL.

SIR LANDON RONALD

14th AUGUST, 1938

By the death of Sir Landon Ronald the R.C.M. has lost a very distinguished "old member" and the wider world of music a well known figure in contemporary music, whose name was a household word, whose outstanding musical abilities were universally appreciated.

When he came to the College as a student he showed himself possessed of that alertness of mind which made everything come easily to him, whether in his music, his conducting, his administrative work, his public utterances or his more private and serious conversations. After leaving College his first step in fame was made in "*L'Enfant Prodigue*" in which he was solo pianist. It was a play without words and the success it achieved (apart from the actual music) was due to Ronald's remarkable power as a pianist. His playing gave line and colour to the music and was direct evidence of a wonderful sense of performance which he possessed at that time and which was to help him to become one of the most alive, musical and sympathetic conductors of the past forty-five years.

At the age of eighteen he was repetiteur at Covent Garden, where he laid the foundation of his knowledge of and skill in opera—a knowledge which was to serve him well in later life when he became Chairman of the Advisory Committee on Opera to the British Broadcasting Corporation. This Committee could rely completely on Ronald's experience of opera in all its forms, gathered at first hand as far back as 1894.

But it is as an orchestral conductor that Ronald will chiefly be remembered. He showed from the first that he was instinctively a conductor. He had in particular that sensitiveness which put him at once right inside the music he was performing and in such a way as to bring the direct response of his players. Both he and they made their music together in real musical

companionship. His work with the Albert Hall orchestra (afterwards the New Symphony orchestra) was a fine contribution to the orchestral music of that period, especially in respect of the Albert Hall Sunday Concerts, which owed their success entirely to Ronald's genius.

There is hardly an orchestra of renown that did not come under Ronald's sway and a large debt of gratitude is owing to him from all of us for the contribution he made to the reputation of our orchestral music, not only at home but abroad. And especially must we remember him for the work he did for the music of Elgar. It would seem as if he stood nearer to the composer in the feeling for, and understanding of, Elgar's music than anyone else—and those of us who heard Ronald conduct the Elegiac movement of the Second Symphony at the Royal Albert Hall will know that no one could have put into the performance on that occasion such exact rightness of conception as Ronald did. It was an overwhelming experience.

Those of us who were lucky enough to know Landon Ronald intimately and to have worked with him in many and important matters have a deep regard for him and remember him with affection.

For all he could be as shrewd as anyone, as quick, as cautious and as wise, he was at heart simple minded, faithful, generous and truthful—a good companion in more senses than one.

No one ever was a better raconteur, no one ever had such a fund of stories, nor such ability to tell them picturesquely. And again in quite a different connexion, he was always a first rate chairman, clear-minded, to the point, essentially fair and resolute.

I well remember a week-end he spent with me in New College a few years ago. To meet him at dinner came some of the most distinguished and reverend members of the University and their ladies. It was perhaps rather a severe gathering and it was also Ronald's first experience of academic surroundings—and I wondered. It proved to be an enormous success, for Ronald at once captured the situation completely and proved beyond a doubt that Oxford and not the Guildhall School was his proper sphere.

I was very fond of Landon Ronald and always enjoyed the things we did together and the friendship he gave me. He lived a full life—he was very brave in his suffering and he is greatly missed now that he has passed away.

HUGH P. ALLEN.

WALTER ARMITAGE JUSTICE FORD

21ST AUGUST, 1938

Just a year after his retirement from the Teaching Staff of the College, Walter Ford died in his 78th year. He had been appointed in September, 1895. He was a cricketer, a classical scholar, a great lover of the sea and ships, in fact, thoroughly English. Like most of his brothers and nephews he had great height of stature, and this in conjunction with keen eyes and upright carriage, made him a striking figure as he went quietly about his business. His speaking voice was one of his most attractive attributes. His singing voice had not been heard for many years, for his latter days were devoted to teaching and writing; but those who had heard any of his numerous recitals, all given as a young man, will not forget the impression that remained. He was a close friend of Plunket Greene, they both loved Folk Song, they both had that outlook upon songs which places the composer first and gives the hearer such deep pleasure "when the singer sings them."

He remained young to the last. The end was mercifully very brief—in the words of Mrs. Ford, "he never knew what it was to be old," and this is some consolation to us for the loss of a dear friend.

R.E.

REVIEWS

MUSIC

THE WIFE OF BATH. By George Dyson. Oxford University Press. 1s.

Beethoven, by introducing the note of aspiration into music with all the force of his powerful personality, set a whole century of the art's development soaring into the realm of prophecy. One of the factors in detaching the English school from German tutelage at the end of that century was an unwillingness to go on wearing the mantle of the major prophets which English composers had been apt to think were the right clothes for a musician. One of the most completely successful cantatas in the new manner, narrative instead of rhapsodic, humorous instead of earnest, simply straightforward instead of involved metaphysical, was *The Canterbury Pilgrims*. Here was choral music and Chaucer for those who wanted a change from Requiems and Latin words. Among the pilgrims to receive musical characterization from the composer was the Wife of Bath, an honest body in three-four time mostly, but not quite so simple all the same, for "of that art" (meaning love), we are told, "she knew the ancient dance" and she enters and departs upon "an ambler easily," but withal in eight-four time that somehow makes triple rhythm, and lets us know her skill with a tremendous nudge in the ribs lasting some ten bars of a high cadenza. This admirable lady, who has already proved a boon to sopranos who want to sing something at the Proms with orchestral accompaniment, has now had a wider career opened to her by being issued separately in a new red dress with accompaniment for a pianist mounted, we must suppose, upon a concert grand and bound like her not merely for Canterbury but for every concert hall in the country.

F.H.

TWENTY SONGS. By Ivor Gurney. Oxford University Press. In two Volumes. 5s. each volume.

Contents: - Vol. I. 1, The Singer. 2, The Latmian Shepherd. 3, Black Stichel. 4, Down by the Salley Gardens. 5, All night under the moon. 6, Nine of the Clock. 7, You are my sky. 8, Ha'nacker Mill. 9, When death to either shall come. 10, Cathleen ni Houlihan.

Vol. II. 11, The Scribe. 12, The Boat is chafing. 13, Bread and Cherries. 14, An Epitaph. 15, Blawearry. 16, A Sword. 17, The folly of being comforted. 18, Hawk and Buckle. 19, Last Hours. 20, Epitaph in Old Mode.

The support of devoted admirers and the enterprise of a great publishing firm have enabled the world to be richer by the publication of two more volumes of songs by Ivor Gurney. To those who knew Gurney the volumes are particularly welcome, for many of us have long felt that it would be a calamity if these treasures in song were not available to the public in permanent form.

To those of a later generation one hopes that they will reveal to a modern world the sanity of beauty.

Ivor Gurney had a rare gift for song-writing. It may be that since the Elizabethans (of whose works he was so great an admirer) there has been no better English song-writer.

His likeness to Schubert has many times been mentioned; and the likeness goes far deeper than mere looks. Gurney had an extraordinary insight into the mood and meaning of a poem and a rare power in being able to recreate those feelings in musical language. As with Schubert, so he too, had the power to set the seal upon a whole song by its first phrase. Again, the rise and fall of his melodies seem always an inevitable reflection of the words; and if we look deeper still we are impressed by his uncanny sense of the colour of words which he suggests not only in the voice but in

his imaginative use of the pianoforte Gurney was a poet as well as composer, and it was this rare combination of gifts which enabled him to visualise and express the poet's thoughts with such sensitiveness. In the words of Dr. Howells "he has brought back to English song that identity of poet with composer which was a glorious commonplace in the time of his beloved Elizabethans."

Twenty of these songs have now been published by the Oxford Press in two volumes. They are prefaced with a portrait of Gurney, a short account of his career and extracts from an article in *Music and Letters*. The songs themselves have been chosen and edited with devoted care by some of his friends — Dr. Vaughan Williams, Dr. Herbert Howells, Mr. Hubert Foss, and Marion Scott, together with two staunch friends of Gurney's work who never knew him personally — Gerald Finzi and Howard Ferguson.

These names are sufficient guarantee for the faithfulness and success of their undertaking.

H.E.D.

ALICIA, or THE MAGIC FISHBONE. Operetta for Treble Voices, based on a story by Charles Dickens. Libretto by Margaret Rose. Music by Thomas F. Dunhill (Op. 88). Edward Arnold & Co. 3s.

What a pleasure to find an Operetta with music and words in every way suitable for young people! For the libretto, Margaret Rose went to Dickens for her inspiration and Mr. Dunhill, as always, has written real music which is consistently within the scope of children's voices, is melodious and is at the same time full of colour. There are no awkward tonalities or intervals with which the voices have to fight. The dances too are charming. There is a rhythmic swing which continues throughout and helps to make the work very attractive. Mr. Dunhill possesses that power of drawing on his imagination which gives the necessary delicacy to his music at the right moments; also he is a past-master in the art of counterpoint.

This Operetta should be a most useful addition to the musical library of those who have the training of the young as there is a great dearth of compositions of this type.

E. REYNELL.

SINGING CLASS MUSIC. Edward Arnold & Co.'s Series.

From Messrs. Arnold & Co. come twenty-four unison and two-part songs, at prices varying from 3d. to 5d. each. About half the number are by R.C.M.-ers. Mr. Colin Taylor's settings of humorous verses by Eleanor and Herbert Farjeon, are about such famous persons as Nelson, Columbus, and Robin Hood, and have a right shanty-like, pungent ring about them. Mr. Dunhill's five songs achieve easy grace and effectiveness by simple means skilfully used. Mr. Leonard Blake's, music for "The Earth and Man" is quick to reflect the ideas suggested by the poem, but the rather unexpected harmonies that constitute its distinctive features may make it more difficult in performance than its vocal line seems to imply. A two-part carol "In Bethlehem" is a two-part work by Collegians, for the delicately imagined poem by Peggy Shimmin is fitted to an old melody (by Peter Corner) which Sydney G. Shimmin has arranged for Treble Voices, Strings and Organ—an arrangement sensitively apt, with a kind of clear shining simplicity. The piece is dedicated to the Choir and Orchestra of the Ladies' College, Cheltenham.

BOOKS

THE ORCHESTRA SPEAKS. By Bernard Shore. pp. 218. Longmans, Green and Co. 7s. 6d.

The reading of this book reveals in no uncertain manner that Bernard Shore, in addition to his gifts as a musician, is an accomplished writer with a gift for describing the ordinary events of the day in an interesting and vivid manner.

Mr. Shore occupies the position of Principal Viola in the B.B.C. Orchestra, and, in spite of his long hours rehearsing and broadcasting, he manages to find time to compose music, and to write in this able manner.

No one who has not spent a considerable time in the Orchestra could have written the "Prelude" in this book—the assembly of the orchestra for rehearsal—the tuning-up, and the running commentary on any and every topic between the various individual members is faithfully described.

The only exception one might take on reading this orchestral chatter is to the words which Mr. Shore puts into the mouth of some unfortunate double bass player who, having been allowed to witness a performance of an opera from the front of the house for the first time in thirty years, remarks to his colleague at the next rehearsal, "And that there Toreador enjoys himself in his clothes," etc. Double bass players may have talked like that in the dim and misty past, as the one who said "What is the next number, Bill?" "Who is the King of Glory," said Bill. "Pass up the resin someone," said the bass, "I'll show 'em who's the King of Glory."

Numberless such stories abound, but the members of orchestras in these days, whether they are performers on the double bass or the triangle, are well-spoken and show a very competent knowledge upon a diversity of subjects—as anyone can very soon discover who holds a conversation with one of them.

They are very witty, too, and have a vast sense of humour, as Mr. Shore so well describes in many places in his book. It may have been the very double bass player he mentions in the Carmen episode, who, wishing to do what he could for the widow of a colleague in the Covent Garden Orchestra, advertised the sale of the instrument of the deceased in these words, "For sale, fine old double bass—it knows all the operas."

Writing of the various conductors, Mr. Shore gives a very distinct pen portrait of each one; he seems to have gathered a great deal of material for his book at the numberless rehearsals which he must have attended, and while sitting under these conductors, he has stored many of their quaint sayings and mannerisms in his memory.

His remark that Mengelberg wears a waistcoat with seven buttons is characteristic of his talent for "spotting" anything unusual either in speech or deportment.

In spite of the various foibles and peculiarities which he describes, he yet conveys the whole-hearted appreciation which he has for them one and all, and states that that appreciation is shared by all his colleagues, who are not slow to feel when the musical director before them is an artist and a cultured musician. In spite of his long rehearsals, irritating remarks, or "torrents of words" they recognize that behind it all lies a streak of pure gold.

Having read Bernard Shore's graphic sketches of Beecham, Boult, Sargent, Wood, etc., it would be highly interesting to read what they, the various conductors, would write about each other. One remembers an occasion when one of the great foreign conductors, mentioned in Mr. Shore's book, was sitting in the stalls at Queen's Hall listening to a performance of Beethoven's Ninth Symphony conducted by Otto Klemperer. One of the members of the orchestra happening to meet him at an evening party a day or two later, asked him if he enjoyed the performance. "Ah, yes," he said, "de orchestra varyy goot," and "Did you like Mr. Klemperer's reading" was the next question. After a considerable pause the reply came slowly but surely, "Ah, you see—I make odderwise."

Mr. Shore shows great discernment in his remarks throughout; he is always interesting; and anyone who picks up this book thinking to scan it for an idle moment will find that it holds his attention, and that it is difficult to put it down; at the same time it can be picked up and read at any point. His little study of Beecham is extremely skilful. One can see Sir Thomas, almost hear his voice, as Mr. Shore tells us about him and says, "No orchestra has ever found Beecham dull."

Mr. Shore is to be congratulated upon this book. It will do much to dispel an idea which used to be prevalent (especially amongst organists and choral conductors) that orchestral players were in a different category to themselves as musicians, that they were in fact a necessary evil that had to be endured if they wished to perform an Oratorio with their society.

Bernard Shore has indeed done a great service to the orchestral players of this country, players whose attitude and temperament he has interpreted so ably, treating his subject with breadth of vision, an unfailing sense of humour, and with intense seriousness of purpose.

W. H. REED.

MUSIC RECEIVED

From the OXFORD UNIVERSITY PRESS.

THIRD STRING QUARTET. By Karol Rathaus. Op. 41. Score 5s. Parts per set, 10s. 6d., or 3s. each, singly.

From EDWARD ARNOLD & Co.

SONGS OF KINGS AND QUEENS. Music by Eleanor Farjeon. Words by Eleanor and Herbert Farjeon. 2s.

BOOKS RECEIVED

THE LETTERS OF MOZART AND HIS FAMILY. Chronologically arranged, translated and Edited with an Introduction, Notes and Indices by Emily Anderson. With extracts from the letters of Constanze Mozart to Johann Anton André translated and edited by C. B. Oldman. Vols. I and II. pp. 1,053. Macmillan & Co., Ltd. 18s. each.

Hitherto only a portion of Mozart's letters have been available in an English translation. Miss Anderson's collection is complete, even containing some which have never been printed before, and the translations are distinguished by scholarship and spontaneity. In every respect this publication is a notable one for students of Mozart and 18th century music.

A POETRY SPEAKING ANTHOLOGY. Chosen and Edited by Hilda Adams and Anne Croasdel. Book I—Infant Work. pp. 43; Book II—Junior Work. pp. 93; Book III—Senior Work. pp. 168. Methuen & Co., Ltd. Prices respectively, 1s. 4d., 1s. 6d. and 2s. 3d.

MUSIC BY HEART. By Lilius Mackinnon. pp. 141. Oxford University Press. 5s.

A clearly written exposition of the author's system for memorising music.

CLUES TO R.C.M. CROSSWORD

A. Across.

D. Down.

? To be Deduced.

- 1A. ?
 1D. This really boils down to "a naked baby."
 2D. A member of this often becomes a member of 4D (Abbreviation).
 3D. Alessandro Scarlatti was his professor, Piccinni his pupil.
 4D. Those figuring in this have often already done so in 2D (abbreviation).
 5D. "O for another letter!" said the sergeant.
 6A. Composer of "La Muette de Portici," which we call "Masaniello."
 6D. ?
 7A. These two notes in juxtaposition seem to suggest indisposition.
 8D. ?
 9A. Composer of operettas who tied with Bizet in a Paris competition.
 10D. Indispensable to music.
 11A. Composer of "Le Roi l'a Dit." (Initials.)
 12A. Whose pupil was Edward VI?
 13D. Whose lover was Walter von Stolzing?
 14A. Popular English Song-writer, minus the first letter (a bit fishy this).
 15A. Title and hero of a five-act opera by Massenet (initial letters).
 15D. The part sung by a contemporary English composer in the first performance of his own opera.
 16D. Induced by the red light flicking.
 17A. If the second and third letters changed places, this would be a phonetic spelling of the name of our greatest music-analyst.
 18A. He sang the solo tenor part in the first performance of Beethoven's Ninth Symphony by the Phil., and lies buried in Westminster Abbey.
 18D. Its boatmen are famous (abbreviation).
 19D. There has been a lot of this lately about contemporary music.
 20A. England had four of these, but they were not publishers.
 20D. Conductors conjure music with this.
 21D. Used to be the first, but is now the second.
 22A. Ores are found in these.
 22D. ?
 23D. ?
 24A. A rift in the navy? (abbreviation).
 25A. First syllable of the name of a prolific contemporary Swedish composer.
 26A. A Turkish commander (with no signatures, and one sharp).
 27D. A dominant note + a dominant feature of most wind instruments → insatiate longing.
 28A. The Greeks had a word for them.
 29A. The initials of a well-known authority on Church music, who died recently
 30A. He has been styled "Norway's Berlioz."
 31D. One of those for whom Grieg wrote a dance.
 32D. Christian name of the American pianist-composer, Ornstein.
 33D. Composers of: "Il Seraglio," "Don Carlos," and "Semiramide" (initial letters).
 34A. The initials of a Recent Editor of "Punch."
 35D. Hurry up and turn over!
 36A. Professional name adopted by the Irish conductor, O'Shaughnessy.
 37A. An erstwhile pupil of 36A who rose to very great eminence.

E.B. '88.

THE ROYAL COLLEGIAN AT HOME

NEW MEMBERS OF THE COUNCIL

The Hon. Arnold N. Palmer and Mr. H. Chalton Bradshaw, C.B.E., have become members of the Council of the Royal College of Music.

NEW F.R.C.M.'s.

Mr. W. H. Reed, M.V.O. and Mr. Arthur Alexander have been elected Fellows of the Royal College of Music.

APPOINTMENTS.

Captain H. E. Dowell has been appointed to the Military Band-mastership made vacant by the death of Major Hoby.

Captain J. L. T. Hurd has been appointed *vice* Captain Dowell, as Examiner for the A.R.C.M. in Military Music.

SPECIAL COURSE OF LECTURES.

During the Midsummer Term a special course of Lectures on Opera was given in the Donaldson Museum by Dr. Egon Wellesz, composer, critic and musicologist, lately of Vienna.

R.C.M. CHRISTIAN UNION

(BRANCH OF L.I.F.C.U.)

It is not possible to comment adequately on each of the term's activities in a short report. Special mention, however, must be made of the House-party, held at Haslemere during the last week-end of June, at which over twenty College students were present. Judging from the unanimous opinions expressed, it was a thoroughly enjoyable time for everyone. The extremely practical talks given by Dr. Sellwood provoked sincere and serious thought and discussion; and in weather that was in every way ideal, Saturday's games of hockey, tennis and podex (a cross between cricket and rounders), and the exploring of some really beautiful country on Sunday, combined to make up a highly successful and profitable week-end. We are extremely grateful to Mr. and Mrs. Batstone, our host and hostess, and to Dr. Sellwood for their presence with us, and for all the trouble they took.

Meetings in the College have been well attended; we do hope they have continued to be of value to all who attended them. We are glad to be able to announce that in future, through the kindness of the Director, these meetings will be held in the Benson Room, and we should like to take this opportunity of thanking him for making this possible. Please look on the notice-boards for the announcements of meetings in the Christmas Term.

H.B.

R.C.M. SPORTS CLUB

The above club was formed late in the Summer Term, and although proceedings were rather of an experimental nature considerable enthusiasm was shown among students, with promise of assistance from Professors and Staff. We were particularly glad to welcome the support of the Director, who kindly offered to become President. We were also fortunate in securing the services of a very hard-working Chairman in the person of Mr. Topliss Green.

Sections formed included cricket, swimming, tennis, fencing and rambling, each section having its own Secretary and Committee. Cricket and swimming in particular made good starts, the former section playing one or two enjoyable matches and the latter showing good attendances at St. George's Baths, Victoria. It is hoped this season to discuss the prospects of sections for soccer, rugby and hockey.

New members are needed in all sections. All particulars from Mr. P. Showan, General Office.

R.F.

PATRON'S FUND

An Orchestral Rehearsal, conducted by Dr. Malcolm Sargent, F.R.C.M., at the Royal College of Music, on Thursday, 16th June, 1938, at 10 a.m., for Conductors and Executive Artists.

PROGRAMME

- A LONDON OVERTURE John Ireland
 Conductor: RALPH NICHOLSON
 SONG Hymn to Aphrodite (*Sappho*) Granville Bantock
 JEAN LAIRD BRUCE
 CONCERTO for Violoncello and Orchestra, in D Haydn
 (Second and third movements)
 AUBREY RAINIER
 ARIA Caro Nome (*Rigoletto*) Verdi
 MARJORIE AVIS
 CONCERTO in E flat major, for Pianoforte and Orchestra ... John Ireland
 MAY BARRETT
 THE LONDON SYMPHONY ORCHESTRA

An Orchestral Rehearsal, conducted by Sir Adrian Boult, F.R.C.M. (by courtesy of the B.B.C.), at the Royal College of Music, on Thursday, 7th July, 1938, at 10 a.m., for Composers, Conductors and Executive Artists.

PROGRAMME

- SERENADE No. 2 in G major Oliver Gotch
 (First performance)
 CONCERTO for Violoncello and Orchestra Arnold Bax
 (First movement)
 JOYCE CORDELL
 BALLET "The Legend of Osiris" ... Stanley Wilson
 (First performance)
 Two movements:
 Scene III — "The Destroying of the Body"
 Scene IV — "The Raising of Osiris"
 CONCERTO for Pianoforte and Orchestra, in G major, Op. 58 ... Beethoven
 (Last movement)
 LENA GRIFFITHS
 "EL AMOR BRUJO" Manuel de Falla
 Danse rituelle du Feu. Pantomime.
 Danse du Jeu d'Amour. Finale.
 Conductor: PATRICK SAVILL

COLLEGE CONCERTS

TUESDAY, 17th MAY (Chamber)

- QUINTET for Strings in G minor ... *Mozart*
 LORRAINE DU VAL (Scholar) JEAN LAYTON, A.R.C.M. (Exhibitioner)
 ANATOLE MINES (Exhibitioner) ELIZABETH SHINE, A.R.C.M. (Scholar)
 VALERIE TRIMBLE, A.R.C.M. (Scholar)
- PIANOFORTE SOLO ... Sonata in B flat minor, Op. 35 ... *Chopin*
 CYRIL PREEDY
- SONGS ... *Ford*
 a. Since first I saw your face ...
 b. Come again, sweet love doth now invite ... *Dowland*
 c. Mad Bess ... *Purcell*
 PEGGY HURD (Lilian Eldest Exhibitioner)
 Accompanist: NORMAN DEL MAR, A.R.C.M.
- QUARTET for Strings in F major, Op. 18, No. 1 ... *Beethoven*
 MERLE TIMBLE (Scholar) MARGARET WRIGHT (Associated Board Scholar)
 ANATOLE MINES (Exhibitioner) PAUL WARD (Scholar)

TUESDAY, 31st MAY (Chamber)

- SONATA for Violin and Pianoforte in C sharp minor, Op. 21 ... *Dohnanyi*
 CELILIA KEATING, A.R.C.M. (Associated Board Scholar) HUBERT DAWKES (Bruce Scholar)
- SONGS ... *Warlock*
 a. The bailey beareth the bell away ...
 b. The Maiden ... *Parry*
 c. Song of the Open ... *La Forge*
 MARGARET E. SEWARD (L.C.C. Scholar)
 Accompanist: VERA M. PEDERSEN
- VIOLONCELLO SOLO ... *Debussy*
 a. En Bateau
 b. Menuet
 c. Tonada Murciana ... *Joaquin Nin*
 PENILOPE SIMMS
 Accompanist: PAULINE JONES
- STRING QUARTET in one movement, No. 2 ... *R. A. S. Arnell*
 (Student)
 DENIS EAST (Scholar) GRADYS HILL (L.C.C. Scholar)
 CECIL ARONOWITZ (Leverhulme Scholar) ARNOLD ASHBY (Scholar)
- PIANOFORTE SOLO ... *N. Medtner*
 Improvisation, Op. 31
 (Theme and Variations)
 RUTH GIFTS, A.R.C.M. (Carlotta Rowe Scholar)
- ARIA ... *Verdi*
 Credo (Othello)
 DOUGLAS KELLY (L.C.C. Scholar)
 Accompanist: FREDERICK AILT, A.R.C.M.
- QUARTET for Pianoforte and Strings in A minor ... *Herbert Howells*
 STEPHEN DORNAN, A.R.C.M. (Associated Board Scholar) DONALD PEART
 CECIL ARONOWITZ (Leverhulme Scholar) ARNOLD ASHBY (Scholar)

THURSDAY, 2nd JUNE

(Second Orchestra and Senior Conductors' Class)

- OVERTURE ... *Humperdinck*
 Hänsel and Gretel
 Conductor: EVE KISCH
- CONCERTO for Violin and Orchestra in G minor, Op. 26 ... *Bruch*
 VIVIENNE RATCLIFF, A.R.C.M. (Morley Scholar)
 Conductors:
 1 & 2 EMANUEL YUROVSKY 3 DENIS NESBITT
- THE SWAN OF TUONELA, Op. 22, No. 3 ... *Sibelius*
 Cor Anglais Solo: PEGGY SHIFFNER
 Conductor: GREVILLE KNYVETT
- CONCERTO for Pianoforte and Orchestra, in A minor, Op. 16 ... *Grieg*
 BETTY BLAMIRE, A.R.C.M. (Janet Heriot Thomson Scholar)
 Conductors:
 1 DAVID GILL 2 JOHN TYLEE 3 ROY PEVERETT
- SYMPHONY in B minor, No. 8, "Unfinished" ... *Schubert*
 Conductors:
 1 HUMPHREY SEARLE 2 FREDERICK TROTT
 Conductor: DR. GORDON JACOB

FRIDAY, 10th JUNE (First Orchestra)

- OVERTURE " Le Carnaval Romain " *Berlioz*
 MONOLOGUE Boris Godounov *Moussorgsky*
 " I have attained to power "
 ANTHONY BENSKIN (Ernest Palmer Operatic Exhibitioner)
 SYMPHONY in A minor, No. 3, Op. 56, " The Scotch " *Mendelssohn*
 CONCERTO for Viola and Orchestra *William Walton*
 JEAN STEWART (Leverhulme Scholar)
 DAPHNIS AND CHLOE ... Symphonic Fragments, Series No. 2 *Ravel*
 Conductor: EUGENE GOOSSENS, F.R.C.M., A.R.C.M.

THURSDAY, 16th JUNE (Chamber)

- PIANOFORTE SOLO ... Sonata in C major, Op. 2, No. 3 *Beethoven*
 AMY BLOUNT
 FOUR CANZONI a DUE CANTI, for Two Oboes, Violoncello and Harpsichord *Frescobaldi*
 MARGARET ELIOT, A.R.C.M. (Royal Amateur Orchestral Society Scholar)
 PEGGY SHIFFNER (Exhibitioner)
 SIDNEY SUTCLIFFE (Kneller Hall Scholar)
 BARBARA HALL, A.R.C.M. (Scholarship Exhibitioner)
 SONGS
 a. Die Gebüsche } *Schubert*
 b. Die Forelle }
 c. Cäcilie } *R. Strauss*
 YOLANDE WILSON
 Accompanist: KENNETH ABBOTT (Exhibitioner)
 QUARTET for Strings *Peter Pope*
 DENIS EAST, A.R.C.M. (Scholar) HUBERT DAWKES (Bruce Scholar) (Foli Scholar)
 CECIL ARONOWITZ (Leverhulme Scholar) ARNOLD ASHBY (Scholar)
 SONGS
 a. Ich schwebe } *R. Strauss*
 b. Freundliche Vision }
 c. Ständchen }
 WINIFRED LAMB (Exhibitioner)
 Accompanist: JOAN TRIMBLE (Exhibitioner)
 TRIO for Pianoforte, Violin and Horn *Inglis Gundry*
 (Student)
 JOAN LOVELL, A.R.C.M. (Kiallmark Scholar) DENIS EAST, A.R.C.M. (Scholar)
 JAMES BUCK (Scholarship Exhibitioner)

THURSDAY, 30th JUNE (Chamber)

- QUARTET for Flute, Violin, Viola and Violoncello, in A major *Mozart*
 EVE KISCH, A.R.C.M. MERLE TIBBLE (Scholar)
 ANATOLE MINES (Exhibitioner) PAUL WARD (Scholar)
 PIANOFORTE SOLO (Capriccio in B minor) *Hurlstone*
 MARJORIE REED, A.R.C.M. (Exhibitioner)
 CHORAL SONGS from the *Rig Veda*, for Female Voices *Holst*
 a. Hymn to the Dawn
 b. Hymn to the Water
 c. Hymn to Vena
 d. Hymn of the Travellers
 Harp: DOROTHY I. PULLIN, A.R.C.M. (Scholarship Exhibitioner)
 VIOLONCELLO SOLOS
 a. Adagio *Vivaldi*
 b. Aria *Durante*
 c. Allegro spiritoso *Senaille*
 OLIVE WOODINGTON
 Accompanist: NICOLA DARWIN
 SONATA for Viola and Pianoforte, in F minor *Nardini*
 ELIZABETH SHINE, A.R.C.M. (Scholar) JOAN LOVELL, A.R.C.M. (Kiallmark Scholar)
 MASS a CAPELLA, for Female Voices *Jan Mul*
 (First performance in England)
 a. Kyrie b. Gloria c. Sanctus
 d. Benedictus e. Agnus Dei
 QUARTET for Strings, in F major *Ravel*
 CECIL ARONOWITZ (Leverhulme Exhibitioner) DENIS EAST, A.R.C.M. (Scholar)
 ANATOLE MINES (Exhibitioner) ARNOLD ASHBY (Scholar)

THURSDAY, 7th JULY
(Second Orchestra and Senior Conductors' Class)

OVERTURE	...	...	...	"Semiramide"	...	...	...	Rossini
				Conductor: EMANUEL YOUROVSKY				
CONCERTO for Pianoforte and Orchestra, in E flat major, Op. 73	...	...	...	...	...	...	...	Beethoven
				STANLEY CROUCH (Liverpool City Scholar)				
				Conductors:				
FANTASIA	1	HENRY LEGGE	2	ROY PEVERETT	3	OSRIC FYFE		
	...	...	...	"Komarinskaja"	...	...	...	Glinka
				Conductor: JOHN FOSTER				
ARIA	...	...	...	Vissi d'Arte (<i>Tosca</i>)	...	...	...	Puccini
				IVY ARMSTRONG (Operatic Exhibitioner)				
				Conductor: FREDRICK TROTT				
DANSE SACRE AND DANSE PROFANE for Harp and String Orchestra	...							Debussy
				FREDA SAMUEL, A.R.C.M. (Scholar)				
				Conductor: MALCOLM MACDONALD				
SYMPHONY No. 2, in B minor	...	...	...	...	...	...	...	Borodin
				Conductors:				
	1	JOHN TYLER	2	LESLIE ORREY	3	BERNARD STEVENS		
				4	DAVID ELLENBERG			
				Conductor: DR. GORDON JACOB				

MONDAY, 18th JULY
(Recital of Mozart's Chamber Music)

QUINTET in E flat major, for Horn, Violin, Two Violas and Violoncello, K. 407.				COLIN HINCHIFFE (Scholarship Exhibitioner)				
				MARY CARTER (Exhibitioner)				ANATOLE MINES (Exhibitioner)
				DONALD PEART, A.R.C.M.				NOEL TAYLOR (Associated Board Scholar)
QUINTET in D major, for Two Violins, Two Violas and Violoncello, K. 503				MERLE TIBBLE (Scholar)				LORRAINE DU VAL (Scholar)
				JEAN STEWART (Leverhulme Scholar)				ANATOLE MINES (Exhibitioner)
								ARNOLD ASHBY (Scholar)
QUINTET in E flat major, for Pianoforte, Oboe, Clarinet, Horn and Bassoon, K. 452				HERRICK BUNNEY, A.R.C.M.				SIDNEY SUTCLIFFE (Kneller Hall Scholar)
				GERALD PARKER (Kneller Hall Scholar)				JAMES BUCK (Scholarship Exhibitioner)
								WILLIAM COX (Scholarship Exhibitioner)
QUINTET in A major, for Clarinet, Two Violins, Viola and Violoncello, K. 581								SIDNEY FELL (Scholar)
				MURIE TIBBLE (Scholar)				MARY CARTER (Exhibitioner)
				ANNE MINES (Exhibitioner)				ARNOLD ASHBY (Scholar)

FRIDAY, 22nd JULY (Choral)

"A SONG OF DESTINY," Op. 54	...	...	...	...	...	...	...	Brahms
Selections from "ISRAEL IN EGYPT"	...	...	...	...	...	...	...	Handel
								Bi-Centenary Performance
								Soloists:
				OLIVE HALL (Operatic Exhibitioner)				REGINALD FORWOOD
				GORDON PARFITT (Scholarship Exhibitioner)				GEORGE WALL (Scholar)
				Conductor: MR. REGINALD JACQUES, F.R.C.M.				

INFORMAL CONCERTS

Five Informal Concerts were held during the term. Among the items performed were: "Fairy Lures" song by Stanford; vocal duets, "A Lake and a Fairy Boat" by Dunhill and "Spring" by Armstrong Gibbs; and piano solos "Ragamuffin" and "The Island Spell" by John Ireland.

EVENING RECITALS

Three Evening Recitals took place. On 12th May, Mr. Frederick Sharp gave a recital of Stanford's songs, including "An Irish Idyll" and "Songs of the Sea." Accompanist, Mr. Frederick Allt. No. 140, on 19th May, was for two pianofortes given by Miss Edith Astall and Miss Janet Cameron. No. 141 on 25th May, given by Mr. Kenneth Abbott (organ) and Mr. Cecil Aronowitz (violin) with Mr. Hubert Dawkes at the piano.

JUNIOR EXHIBITIONERS' CONCERTS

Four L.C.C. Junior Exhibitioners' Concerts were held during the term.

OPERA

"THE BARTERED BRIDE"

Various innovations in last term's opera production added points of interest to the performances. The opera was Smetana's "Bartered Bride," an admirable choice in that it does not make too great a demand, technically, upon the soloists, and is full of lively rhythms and good tunes with many opportunities for animated ensembles and choruses.

There were three performances and this year, for the first time in College history, there were three casts and two orchestras. On the first and last evenings Mr. Hermann Grunebaum was in charge of the orchestra, and at the second performance, two present pupils Emanuel Yourovsky and David Ellenberg shared the honours of conductor.

Another innovation was the inclusion of the members of the Conductors' Class in the chorus and though many of them had probably had little or no such experience, they acquitted themselves most creditably and added to the general liveliness of the good company on the stage, whose youngest members were supplied by Junior Exhibitioners.

The method of a repertory company was employed whereby each of the principals joined in the chorus on the nights when they were not taking a leading part, and the general impression given by the performances was one of all round efficiency combined with a lively spirit of co-operation in forming such a jolly company of peasants.

P.C.F.

	11th July	13th July	15th July
Marenka	MAY BARTLETT Krushina's daughter	RUTH ALLENBY	IVY ARMSTRONG
Jenik	ROBERT SCOTT A young peasant	JULIAN GARDINER	ROBERT SCOTT
Kecal	DENIS DOWLING A marriage broker	ALAN COAD	ANTHONY BENSKIN
Krushina	OLIVER NICHOLLS	GEORGE WALL	OLIVER NICHOLLS
Ludmila	OLIVE HALL His wife	YOLANDE WILSON	JANET SMITH-MILLER
Vashek	JOHN SOLOMON Micha's younger son	JOHN SOLOMON	JOHN SOLOMON
Hata	JANET HOWE Micha's wife	MAIR DAVIS	JANET HOWE
Micha	ANTHONY BENSKIN	ANTHONY BENSKIN	ALAN COAD
Members of a travelling circus:—			
The Manager	MARGARET TAYLOR	ANNE PRATT	MARJORIE SKUFFHAM
Esmeralda	GORDON PARFITT	GORDON PARFITT	GORDON PARFITT
The Indian	ARTHUR ROSENFIELD	ARTHUR ROSENFIELD	JULIAN GARDINER
Clown	*FRANK RENDALL	*FRANK RENDALL	*FRANK RENDALL

Chorus:

Misses R. Allenby, I. Armstrong, M. Bartlett, D. Burton, M. Cohen, M. Cranswick, K. Jarrett, C. Keating, J. Keogh, M. Lyle, E. Prideaux, A. Snodgrass, M. Skuffham, B. Turner, B. Walthoe, P. Walter - Ellis, Y. Wilson, M. Beaton, M. Davis, L. Gollancz, C. Hall, D. Herring, J. Howe, P. Lang, J. Miller, R. Thomas.

Messrs. A. Benskin, *W. Booth, *F. Brook, Bradford, A. Brodie, C. Cant-rill, A. Coad, K. Danielson, R. Dadds, D. Dowling, N. Eckert, J. Gardiner, T. Henderson, O. Nicholls, G. Parfitt, A. Rosenfield, R. Scott, G. Wall, N. Williams.

(* Past Students)

Children:

Peggy Atfield, Pat Gerstel, Gwenda Hughes, Pat Jolly.

Ballet:

POLKA: R. Wells, R. Wheler, M. Melville, J. Greenwood, V. Wood, A. Pratt (1st performance), P. Taylor (2nd performance), I. Holst.

FURIANT: R. Wells, R. Wheler, J. Greenwood, A. Pratt (1st performance), P. Tayler (2nd performance), P. Parfitt, T. Henderson, N. Williams, A. Brodie, M. Skeaping.

The scene is laid in a Bohemian village on the afternoon and evening of the Patron Saint's Day. The action takes place during the first half of the nineteenth century.

The Ballets arranged by MARY SKEAPING

Leaders of Orchestra: PERCY COATES ROY DAVIES

Musical Staff:

PHYLLIS NORBROOK, EMANUEL YUROVSKY, DAVID ELLENBERG

Scenery by J. B. GORDON Stage Manager: MARJORIE STEVENTON

Dresses by Mrs. GOTCH, Hon. R.C.M., assisted by KATHERINE CRASTER

THE TERM'S AWARDS

MIDSUMMER TERM, 1938

The Director has approved the following Awards:—

Council Exhibitions—

(a) Three to five terms—

Kulhanek, Bozena Violin

Smith, Rita ... Singing

Colley, Beryl ... Pianoforte

Extra award for one term—

Adeney, Richard ... Flute

(b) Six terms and upwards—

Harrison, Rosemary Violin

Steel, Sybil ... Singing

Trimble, Joan ... Pianoforte

Clerk-Rattray, Helen Pianoforte

Greig, Marion ... Clarinet

Clementi Exhibition for Pianists—

Donska, Maria

Chappell Gold Medal for Pianists—

Fleming, Margaret

Challen Gold Medal for Pianists—

Dornan, Stephen

Ellen Shaw Williams Prize for

Pianists—

Pope, Peter

Herbert Sharp Prize for Pianists—

Firth, Freda

Ashton Jonson Exhibition for

Pianists—

Trimble, Joan

Dannreuther Prize for Pianists—

Bunney, Herrick

Henry Leslie (Herefordshire Philharmonic) Prize for Singers—

Parfitt, Gordon

Chilver Wilson Prize for Singers—

Lamb, Winifred

Frank Pownall Prize for Singers—

Hughes, Ifor

Arthur Sullivan Prize for

Composition—

Yates, Victor

- Ernest Farrar Prize for Composition—Grant for one year to July, 1939
 Arnell, Richard
 Moore, Lorna ... Singing
- Foli Scholarships for Composition— Kneller Hall Scholarships—
 Crossley-Holland, Peter Elected for one year to July, 1939
 Bridger, Donald Student Watkins... Bassoon
- Foli Exhibition for Composition— Renewed for one year to July, 1939
 Pope, Peter Burge, Hector ... Flute
 Parker, Gerald ... Clarinet
 Lawrence, John ... Trombone
 Sagar, Sidney ... Trombone
 Sutcliffe, Sidney ... Hautboy
- Elocution Class—
 The Director's Prize—
 Lyle, Margaret
 The Registrar's Prize
 Wilson, Yolande
 Opera Exhibitions—
 The Cairns James' Improvement Prize— Renewed for one year to July, 1939
 Hall, Olive
 Elected for one year to July, 1939
 Hurd, Peggy
 Alfred and Catherine Howard Prizes for Violinists— Samuels, Ivor
 Turner, Blanche
 Wilson, Yolande
 Renewed (term by term)
 Dowling, Denis
- Carter, Mary
 Davies, Roy H.
- Scholefield Prize for String Players—
 Ashby, Arnold Ernest Palmer Fund for Opera Study Exhibitions—
 For one year to July, 1939
 Armstrong, Ivy
 Coad, Alan
 Scott, Robert
- Tivadar Nachez Prize for Violinists—
 Tibble, Merle
- Tagore Gold Medal—
 Carter, Mary
- Walter Parratt Prize for Organists—
 Dawkes, Hubert
- Council Prize for Organ Extemporizing— Scholarships— Exhibitions—
 Aylett, Bernard Malcolm, George
 Hall, Leonard
 Dornan, Stephen
- Kenneth Bruce Stuart Prize for Organists— Exhibitions—
 Large, Hugh Baines, Francis
 East, Denis
 Fisher, Yvonne
 Ford, Pamela
 Gipps, Ruth
 Miller, Janet
 Norman, Muriel
 Pope, Peter
 Ratcliffe, Vivienne (one term)
 Samuel, Freda
 Sanders, Lowry
- Tom Haigh Memorial Prize for Organists—
 Nicholls, John
- Scholarship Exhibitions—
 Renewed for one year to July, 1939
 Beagley, Eric ... Singing
 Buck, James ... Horn
 Cox, William ... Bassoon
 Hall, Barbara ... Pianoforte
 Hinchliff, Colin ... Horn
 Hughes, Ifor ... Singing
 Kneller, Frank ... Trombone
 Koch, Waldemar ... Bassoon
 Mason, Denis ... Horn
 Mason, John ... Trumpet
 McCormack, Bassoon
 Sylvester—
 Mahoney-Jones, Singing
 Cara
- Parfitt, Gordon ... Singing
 Paton, George ... Clarinet
 Phillips, Doris ... Violoncello
 Munro, Lorne (Jnr.) Violoncello
 Elected for one year to July, 1939
 Markham, Gervase Flute
- Arthur Benjamin Prize for Opera—
 Solomon, John D.
- Raymond Bennell Prizes for Teachers' Training Course—
 Braybrook, Eileen M.
 Cliffe, P. Eric
 Fleming, G. Mary
 Johnston, Diedre
 Jones, Pauline
 Howell, Reginald G.
 King, Theodora A.
 Newman, Peter A.
 Roast, Phyllis C.
 Stevenson, Joan M.

- Tuckwell, Barbara A.
West, Marjorie R.
Wolff, Stanley E. D.
- Highly Commended—
Blake, Joan A.
Edgington, Ismay T.
Hadwen, Mary
Tanner, Daphne D. R.
Thomas, Mrs. Kathleen M.
Trigger, John R.
- Cobbett Prizes—
Composers—
Holland, Dulcie
Potter, Archie J.
- (a) Performance of Dulcie Holland's
Fantasia Trio
Trimble, Joan
Du Val, Lorraine
Trimble, Valerie
- (b) Performance of Archie Potter's
Fantasy for String Trio
Du Val, Lorraine
Mines, Anatole
Trimble, Valerie
- John Astor Fund—
Exhibitions for one year to
July 1939
- Armstrong, Ivy
Bax, Rodney
Buck, James
Budworth, Harold
Carter, Mary
Coad, Alan
Cox, William
Dowling, Denis
Du Val, Lorraine
Hall, Olive
Horne, Eleanor
Hughes, Rosemary
Joseph, Ann
Keating, Cecilia
Kelly, Douglas
Koch, Waldemar
Lawrence, John
McCormack, Sylvester
Mason, Denis
Mason, John
Mines, Anatole
O'Neill, Norah
O'Reilly, Ronald
Page, Peggy
Parfitt, Gordon
Parker, Gerald
Pateman, Diana
Prideaux, Evelyn
Sanders, Lowry
Saxton, Michael
Scott, Robert
Sutcliffe, Sidney
- Townsend, Ursula
Welch, William
Grant in Aid—
O'Connor, Eileen
- Wodehouse Fund—
Grants—
Adams, Katherine
Astall, Edith
Bull, Robert
King, Theodora
Wood, Vera
- William Wilkins Hewitt Fund—
Grant—
Dowling, Denis
- Director's Trust Fund—
Grants—
Cliffe, Eric
Farley, Vernon
Fisher, Yvonne
Litvin, Natasha
Veit, Otti
Lake, Clifford
(Easter Term, 1939)
Collingwood, Marianne
(one year to July, 1939)
- Lesley Alexander Gift—
Trimble, Valerie
- Julian Clifford Scholarship—
Ellenberg, David (for one term
to December, 1938)
- Mathilde Verne Scholarship—
Renewed for one year—
Arkel, Joan
- Royal Amateur Orchestral
Scholarship—
Wells, Rosemary
- Blumenthal Scholarship—
Holland, Dulcie
- Katherine Florence Boulton
Scholarship for Conductors—
Cruft, Adrian F.
- Carlotta Rowe Exhibition—
Gipps, Ruth
- Louisa Dent Memorial Prize—
Robert Bull
Roy Davies
- Alfred Gibson Memorial Prize—
Harold Budworth
- Leo Stern Memorial Gift—
Doris Phillips
- Woltmann Memorial Gift—
Patricia Norris
- Esther Greg Exhibition—
Lorraine Du Val
- Mario Grisi Exhibition—
Alan Coad

Giulia Grisi Exhibition—
Peggy Hurd
Henry Reginald Lewis Prize—
Ruth Allenby
Theodore Stier Gift—
Emanuel Yourovsky
Leonard Borwick Prize—
Margaret Fleming

Janet Heriot Thomson Scholarship—
Elizabeth Thomas
Annie Elizabeth Read Gift—
Richard Harries
McEwen Prize—
Rosemary Harrison

A.R.C.M. EXAMINATION

SEPTEMBER, 1938

The following are the names of the successful candidates:

PIANOFORTE (TEACHING)—	PIANOFORTE ACCOMPANIMENT—
Farley, Vernon Digby	Darwin, Nicola Mary Elizabeth
Hadwen, Mary	
Hardy, Felga Ellen Emily	SINGING (PUBLIC)—
Howson, Eileen Mary	Clinton, Gordon
Jacquays, Katharine	Jackson, Evelyn Margaret
Kelland, Margaret Cynthia	Reichherzer, Kurt Karl Robert
Massy, June	
Moorhouse, Marjory Joan	VIOLIN (TEACHING)—
Preston, Audrey Cecilia	Boeke, Paula
Roebuck, Joan Margaret	Keeble, Elizabeth Frances
Rossouw, Henrietta Susanna	Morcom, Audrey Annabel
	Williams, Elizabeth Mary
	Gezina VIOLIN (SOLO PERFORMANCE)—
Sharrow, Enid Elizabeth	Coates, Percy George
a. Stilwell, John Grant	Keating, Cecilia Tarcille
PIANOFORTE (SOLO PERFORMANCE)—	Tibble, Merle
Forrester, Irene Blanche	ORGAN (SOLO PERFORMANCE)—
a. McDonnell, Winifred	Lovell, Robert Walter
a. Norman-Butler, Beniga	Collins, Charles Frederick
Sumner, Thelma Joyce	COMPOSITION—
Wells, Clara Frith	Gundry, Inglis

LIST OF NEW PUPILS ADMITTED TO COLLEGE

CHRISTMAS TERM, 1938

Allam, Betty	Montreal	Brown, Ann G.	Dulverton
Andrews, John	London	Bunt, Marjorie	London
Angus, Elsie	London	Burden, Marjorie	Swansea
Arnold, Malcolm	Northampton	Busbridge, John	West Byfleet
Arnott, Audrey	Stirling	Buxton, Morna (Jr.)	Loughton
Arthur, Kathleen	Walsall		
		Caruth, Jill E.	Antrim
Bailey, Marjorie	Leigh-on-Sea	Caudwell, Georgina	Boston, Lincs.
Baker, Joan	Swindon	Ching, Grenville	Redcar
Baker, Robert	London	Chappell, Elaine D.	Congleton
Bewick, Cecilia	London	Churchill, Joseph	London
Billmann, Karl	Breslau	Clark, Harold	Canada
Black, Gordon	New Brunswick	Coates, William	Hove
Blezard, William	Burnley	Crump, Graeme	Petersfield
Boydell, Brian	Dublin		
Brain, Jenifer	London	Dart, Robert T.	Kingswear
Bradley, Helen M.	Cheltenham	Dorell, Margaret	Lingfield
Brazier, John	Melbourne	Douglas, Brian	Manchester
Broderick, Jane	Ashford, Kent	Dyer, Charles	Tiverton

Emery, Betty K.	Wembley	Pain, Rosalind	Northampton
Emms, Miriam	Southsea	Panter, Dorothy	Northampton
Fletcher, Muriel	Sidmouth	Park, Alan S.	Huddersfield
Flower, Margaret	Enfield	Perks, Felicia	London
Foster, Elizabeth	Chorley Wood	Phillips, Barbara	London
Gabriel, Geoffrey	London	Phillips, Dorothy	Abergavenny
Geduld, Joseph	London	Piper, Kenneth G.	Beckenham
Gethin, Margaret	Aylesbury	Plimmer, Eleanor	London
Gillis, Ivan	Halifax	Plummer, Margaret	Harrogate
Good, Margaret	Nova Scotia	Pope, Eric	Alexandria
Goyder, Anne B.	Carlisle	Powell, Mary E.	Cheltenham
Green, Stella M.	Walton-on-Thames	Preston, Pamela	London
Griffiths, Arthur B.	Campden	Quigley, Nanetta	Norwich
Harmsworth, Margaret	Cardiff	Reade-Revell, Angela	Slough
Hastings, Margaret B.	Sutton, Surrey	Reynolds, Gordon	Hull
Haxell, Pauline	Wakefield	Rhys, Elizabeth	Cardiff
Hoare, Audrey	Bickley	Ross, Wallace M.	Worthing
Hoggans, Jeannetta	London	Roskelly, William	Ipswich
Hodgson, James	New Zealand	Rowe, Heather	Cookham Dean
Holland, Jacynth	Carlisle	Rutledge, Roger	London
Hopkins, Janet	London	Samuel, Ivor	Sydney
Hoops, Douglas	Sevenoaks	Scott, Michael	Ilford
Horsley, Colin	Aberdeen	Sharp, Marguerite	Plymouth
Jackson, Priscilla	New Zealand	Skillin, Eileen	Farnham
Johnston, Doreen	Chesterfield	Smith, Camilla	Oxford
Kewish, Violet	London	Smith, Joan M.	Harrow
Krone, Margaretha	Southsea	Smith, Kathleen	Malvern
Lacey, Edith	Worcester, S.A.	Somerser, Mary A.	Basingstoke
Lambert, Margaret	Kingston	Stephens, Howard	Isleworth
Lane, Cecilia	Beeston	Stewart, Renee	London
Le Gallienne, Dorian	Bishops	Stokes, Catherine	Limby
Leverton, Cecilia	Stortford	Storarr, Barbara	London
McLaren, Jane	Melbourne	Thompson, Joan M.	London
Markowitz, Ingeborg	London	Thorburn, Margaret S.	Glasgow
Matthews, Betty	Bournemouth	Tilley, John	London
Meager, Marjorie	London	Tickner, Ronald	Chislehurst
Meinardi, Charles	Wantage	Tredinnick, Patricia	Witley, Surrey
Milne, Barbara	Lechlade, Glos.	Trethowan, William	London
Mitchell, Barbara	Dorchester	Vicary, Amota	London
Mills, Pamela	Chard	Ward, Gordon	Canada
Moir, Madeline	Reading	Watkins, Roy	Hythe
Moore, Philip	Epsom	Watson, Daphne	London
Morrell, Jean	Wellingford	White, Elizabeth	Dublin
Mounsey, Christopher	London	Whitewood, Rose	London
Mosbacher, Martha	London	Whittingham,	Gloucester
Murrell, Joyce	Cambridge	Winsome	
Myer, Dulcie	London	Whysall, Margaret	Edinburgh
O'Connell, Raymond	Victoria, Aus.	Whysall, Vivienne	Edinburgh
Orton, Peter	Little Sutton	Wigram, Marcus	Bromley, Kent
		Wilcocks, David	Newquay
		Woolcock, Alice	Peterborough
		Youngman, Donald	Watford

CONCERT AND RECITAL DATES

(Subject to Alteration)

WEEK OF
TERM

II	Wednesday, September	28th, at 8.15	Recital for Two Pianofortes (Joan and Valerie Trimble)
III	Monday, October	3rd, ,, 8.15	Pianoforte and Song Recital (Dorothy White and Margaret Taylor)
	Thursday, ,,	6th, ,, 8.15	... .. Chamber
IV	Tuesday, ,,	11th, ,, 8.15	... Harp and Song Recital (Una Gibson and Cecilia Keating)
	Thursday, ,,	13th, ,, 8.15	... Pianoforte Recital (Stephen Dornan)
V	Tuesday, ,,	18th, ,, 8.15	... .. Chamber
	Wednesday, ,,	19th, ,, 4.45	... .. Informal
	* Thursday, ,,	20th, ,, 8.15	... .. Second Orchestra
VI	Tuesday, ,,	25th, ,, 8.15	... .. Third Orchestra
	* Friday, ,,	28th, ,, 8.15	... .. First Orchestra
VII	* Tuesday, November	1st, ,, 8.0	{ Dramatic Performance:— "A Hundred Years Old" (Quintero)
	Wednesday, ,,	2nd, ,, 4.45	... .. Informal
	* Thursday, ,,	3rd, ,, 8.0	{ Dramatic Performance:— "A Hundred Years Old" (Quintero)
VIII	Thursday, ,,	10th, ,, 8.15	... .. Chamber
IX	Wednesday, ,,	16th, ,, 8.15	... Informal (Concertos)
	Thursday, ,,	17th, ,, 8.15	... .. Chamber
X	Tuesday, ,,	22nd, ,, 5.15	L.C.C. Junior Exhibitioners
	Wednesday, ,,	23rd, ,, 4.45	... .. Informal
	* Thursday, ,,	24th, ,, 8.15	... .. Second Orchestra
XI	* Tuesday, ,,	29th, ,, 8.15	} ... Opera Performances
	* Thursday, December	1st, ,, 8.15	
XII	Tuesday, ,,	6th, ,, 8.15	... .. Third Orchestra
	* Wednesday, ,,	7th, ,, 8.15	... .. Choral Class
	* Friday, ,,	9th, ,, 8.15	... .. First Orchestra
	* Friday, ,,	16th, ,, 8.15	... Dramatic Performance (by the L.C.C. Junior Exhibitioners)

* Tickets are required for these dates

LIST OF DATES, 1938 - 39

CHRISTMAS TERM, 1938

HALF TERM BEGINS	...	...	...	...	Monday, 31st October
TERM ENDS	...	...	...	...	Saturday, 10th December

EASTER TERM, 1939

ENTRANCE EXAMINATION	...	...	...	...	Wednesday, 4th January
TERM BEGINS	...	...	...	...	Monday, 9th January
HALF TERM BEGINS	...	...	...	...	Monday, 20th February
TERM ENDS	...	...	...	...	Saturday, 1st April

MIDSUMMER TERM, 1939

ENTRANCE EXAMINATION	...	...	...	...	Wednesday, 26th April
TERM BEGINS	...	...	...	...	Monday, 1st May
HALF TERM BEGINS	...	...	...	...	Monday, 12th June
TERM ENDS	...	...	...	...	Saturday, 22nd July

Royal College of Music Union

FOUNDED 1906

President : DR. GEORGE DYSON

Hon. Secretary : MISS PHYLLIS CAREY FOSTER

Hon. Treasurer : MISS BEATRIX DARNELL

Assistant Hon. Secretary :

MRS. MORTIMER HARRIS

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THE HON. NORAH DAWNAY

Hon. Auditors : DR. F. G. SHINN and MR. S. P. WADDINGTON

THE SOCIETY consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" in the Concert Hall in the summer, an Annual General Meeting in the Easter Term, occasional meetings at Members' houses, and other social fixtures.

THE SUBSCRIPTION for present pupils of the College and for two years after they cease to be pupils is at the reduced rate of 5/- per annum. All other persons pay 7/6 per annum, except Members residing outside the British Isles, who pay 3/-. The financial year commences on 1st January.

THE UNION OFFICE (Room 69_A) is open for business and enquiries during term on Tuesday, Wednesday and Friday afternoons from 3 p.m. to 5 p.m.

THE R.C.M. MAGAZINE (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union. Subscription to the Magazine only, 3/- per annum, post free; single copies, 1/- each.

A LOAN FUND exists in connection with the Union, for which only Members are eligible as applicants.

